

# SEVEN DAYS

2013 DAYSIES  
BALLOT INSIDE:  
LAST CHANCE  
TO VOTE!

PAGE 38



VERMONT INDEPENDENT WHITE JUNE 19-26, 2013 VOL. 13 NO. 42 SEVENBAYSOUT.COM



## Brandon Reborn

How an abandoned  
institution became  
a thriving village

BY KATHRYN FLAGG • PAGE 28



83

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LET US DARE







of Burlington's Department of Parks and Recreation is mostly perception, both the fault of politics and misguided leadership at the highest level. Most in the department are deeply and justly pained: countless hours into building our community, whether it is through access to physical amenities or taking advantage of the plethora of recreational programs. Wonderful things are happening, but they have not had the resources, focused vision and leadership to tell that story to the public. My message is that we need to let people do their jobs, and the future of the past to protect the employees should not be held against them. True leadership is there to help open the door to success—not slam it shut.



Jason Hodgins  
BURLINGTON

Hodgins is director of the Burlington Department of Parks and Recreation.

# PROPERTY RIGHTS

Thanks to Andy Rasmussen for the Seven Days "Property Protector" article (Week, June 5). Peter Rasmussen did an excellent job answering questions for which a lot of readers needed answers. One in particular: Check 66-its building of Metropolitan's "Bat More Kite" artist, Dr. Miller-More. All readers aware of the Golden's. Dr. Miller-More situation can see clearly how unfair this case is, as Peter Rasmussen does. What is even more concerning is that the U.S. Patent and Trademark Office agrees with the bully—which makes one wonder how far corporate influence can go.

Bob Pratt  
WATERLOO CENTER

# CORRECTION

In our story last week about a Northwest Kingdom reading series [State of the Arts: "A Seasonal Series in the Kingdom Entries Readers to Hit the Back Roads" June 12], there were two errors. Lisa Van Rasse is the former library director of the St. Johnsbury Athenaeum, and she started a reading series there 20 (not 25) years ago. Our apologies for the goof.

# CHURCH STREET BELONGS TO ALL OF US

Mayor Weinberger runs a tough ship of state [Off Memo: "Burlington Council Upholds Secrecy of Legal Memo on No-Trespass Ordinance" June 11]. Like President Obama, who routinely omits the legal reasoning for questionable policies, the mayor denies the public the right to see, read and know the constitutional rationale for the no-trespass ordinance on Church Street. After numerous requests for the memo prepared by the city attorney's office, which provided a constitutional analysis of an arguably unconstitutional ordinance, the mayor and his allies on the council and on When Councilman Jane Knudsen pressed City Attorney Eileen Blackwood to admit the grounds was not accurate and could be argued in the best interest of the city, the majority of the council still voted not to waive the memo remains hidden.

Yet serious questions are still being asked about the no-trespass ordinance. Does the ordinance reverse the constitutionally guaranteed presumption of innocence in allowing the police to observe and behave, to correct for that behavior and to arrest out the punishment of someone for that behavior in one fell swoop, without the due process of a judicial hearing to prove a conviction beyond a reasonable doubt? Is it hard to allow the police to beat people off a public street where that street belongs to the people?

Church Street is ours, it's not owned by the police, the mayor or city council. It is our civil space to assemble, to speak, to travel, to create art, to engage in politics and, most importantly, to build tolerance of each other. Church Street is the village common without which democracy cannot survive. We deserve to know why our elected officials turned that common over to the authority of the police.

Barbara Howard  
BURLINGTON

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I'M SHOCKED AT  
HOW QUIET THE  
F-35 IS!



## OPINIONS:

- "5 minutes of minimal inconvenience..."  
- Ernie Pomeroy, Pomeroy Real Estate
- "I'm shocked at how quiet the F-35 is."  
- Governor Peter Shumlin
- "Similar to the annoyance... with the F-16"  
- BG Richard Hain, VT Air National Guard

## WE REQUEST A PUBLIC HEARING!

The Public Comment period is open NOW! Send your comments by July 15th to: Mr. Nicholas Germanos, HO ACC/A7PS, 129 Andrews Street, Suite 332, Langley AFB, VA 23665-2769 or email him at: [nicholas.germanos@langley.af.mil](mailto:nicholas.germanos@langley.af.mil)



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More info/involvement: [stopthef35.com](http://stopthef35.com) or [saveourskiesvt.org](http://saveourskiesvt.org)

## FACTS:

THE F-35 IS THREE TIMES LOUDER THAN THE F-16.

"Children who were chronically exposed to aircraft noise ... had significant increases in blood pressure, significant increases in stress hormones, and a decline in quality of life."

- Revised Draft, USAF F-35A Operational Basing Environmental Impact Statement, May 2015

"There is overwhelming evidence that exposure to environmental noise has adverse effects on the health of the population. Recognizing the special need to protect children from the harmful effects of noise, (they)...called on all stakeholders to work together to reduce the exposure of children to noise"

World Health Organization, 2011

"Children may suffer disproportionately...They are less able to protect themselves. Because their smaller ear canals magnify the sounds entering the ear canals... a 20-decibel difference can exist between adult and infant ears."

- Executive Order 13045: Protection of Children from Environmental Health Risks and Safety Risks, April 2003

"Noise has been associated with the following health effects: hearing loss, stress, sleep disturbance, heart attacks, hypertension and stroke, and delayed reading and verbal comprehension."

- Burlington (VT) Board of Health Resolution, January 2013

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## Thank You, State Senator Tim Ashe for **Putting Vermonters First**

With power companies and big businesses using their deep pockets to influence utility-related decisions, Vermont families deserve to be heard. In supporting S. 25 in the Legislature this session, State Senator Tim Ashe made a strong statement that Vermont's residential gas and electric customers need a greater voice when state regulators set utility rates and rule on other matters. AARP Vermont and its partners fought hard for increased consumer protection and applaud all those lawmakers who stood up for Vermonters by showing their strong support.

While the bill didn't pass this time, continued support from lawmakers such as State Senator Tim Ashe can make it happen next year.

**Call AARP Vermont to join in the fight for consumers on  
utilities and other issues: 802-951-1313 or 866-227-7451.**

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# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK  
COMPILED BY COUNTRY CORR

1

## FRIDAY 21 & SATURDAY 22 RHYTHMS RISING

Hawking survived the atrocities of their country's civil war. **Sierra Leone's Refugee All Stars** bring an impassioned message of hope to the stage. The acclaimed group stops in Vermont as part of an international tour for its third album, *Radio Salone*, named 2012 World Music Album of the Year by the Canadian Broadcasting Corporation.

SEE CALENDAR LISTING ON PAGE 34  
A CLEAN GATE ON PAGE 34

2

## SUNDAY 23 ONE STEP AT A TIME

**Jennifer Pharr Davis** has walked more than 12,000 miles on six continents. In 2011, the long-distance hiker became the first woman to ever hold the overall record on the Appalachian Trail, averaging 47 miles per day. In a discussion of her now book, *Called Again*, she shares her story of faith, perseverance and self-determination.

SEE CALENDAR LISTING ON PAGE 34

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SATURDAY 22

## Comeback Kid

Former professional wrestler **Kevin Prince** is no stranger to occasional wipeouts and record-breaking. However, one accident changed the Vermont no-horn, 6'6" brawler when he suffered a traumatic brain injury while training for the 2010 Ironman triathlon. Inspired by his story and determination, filmmaker **Luigi Moller** follows the extreme athlete's recovery in his documentary *The Comeback Kid*.

SEE STORY ON PAGE 36 & CALENDAR LISTING ON PAGE 33

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SATURDAY 22

## Taking the Reins

The adults and children who participate in these public horseback riding through the Champlain Adaptive Mounted Program have much to be proud of despite facing a range of physical, mental and emotional challenges. Riders on horses find individual capacities at the **CHAMP Housatonic Horse Show**. This friendly competition grants attendees access to the stable approach used to help them with special needs.

SEE CALENDAR LISTING ON PAGE 33

5

ONGOING

## Consciousness on Canvas

The idyllic Tupper Lake door closes another season in fitting the historic Woods store *"Take a Deep"*. The longtime figure painter switched gears to photography and ventured into abstract expressionism. A bold color palette informs paintings and painted objects that reflect what the artist desires in a physically, focus and emotional connection with her work.

SEE REVIEW ON PAGE 10

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TUESDAY 25

## Together Again

Decades after disbanding, the rockin' group **Do Hunkies** has reassembled with the album *Hunk or Another*. Some of the 1980s Green Mountain group's members toured with the band's influence on local radio. *Do Hunkies* is a tribute to the band's roots. *Do Hunkies* is a tribute to the band's roots. *Do Hunkies* is a tribute to the band's roots.

SEE INTERVIEW ON PAGE 32

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THURSDAY 20

## Local Legend

Writer **Stephen Russell Payne** and guitarist **Rick Morrison** are joined by their love of music and the recently released *Using My Guitar: The Rick Morrison Story*. Coinciding with the letters *50th* anniversary of a professional musician, the pair join forces in a discussion of the book and a concert of original folk songs.

SEE CALENDAR LISTING ON PAGE 32



## Which Side Are You On?

**N**o matter how you look at it, spring stands in the very public leadership fight that engulfed the state's second largest labor union last week.

The board of the Vermont State Employees Association, which represents some 5200 state workers, voted 10-6 last Wednesday to fire executive director **MARK MITCHELL**. Just five days later, the board reversed course—voting 10-7 to reinstate the union boss and put him on paid leave, pending an investigation.

What's wrong about that?

"Though nobody will say so on the record, those arguing for Mitchell's ouster claim he willfully violated federal labor law by refusing to pay the union's own employees time and a half for overtime work. Noting that the union itself is currently fighting the state over similar alleged abuses of the Fair Labor Standards Act, one board member privately called Mitchell's actions 'the height of hypocrisy'."

According to a leaked email written by VSEA general counsel **ANNEKA CASEY**, who allegedly led the ouster, Mitchell "knowingly allowed the organization to violate numerous laws, exposing VSEA to liability."

In the opposite camp, Mitchell's supporters say his summary firing represents everything the union fights to spare its own members. Mitchell says he was never informed of the allegations lodged against him, had no opportunity to defend himself and was terminated—albeit only temporarily—without warning.

"The board once again burned some allegations and the next minute voted to get rid of the guy. There was no investigation outside of the allegations," said board of trustees president **JOHN BROWN**, a Mitchell ally, shortly after news of the firing emerged last week. "Based on the allegations that were made, it's crazy, frankly. I think it's entirely unfair and, at the end of the day, Mark will be vindicated."

Or? Perhaps. But you know what else is true?

Let's say... How about a board president who speaks out publicly about an internal personnel matter and calls a decision made by his own board "crazy"? Or, and how about the general counsel of a union endorsing a falsehood—and very loudly—based to tell them that the organization he represents broke the law?

Duh, I didn't get into law school, but even I know you're not supposed to put that sort of writing.

Behind all the smoke and mirrors—and each faction's lady chicken about who's driving the interneer warline—is the

entire situation amounts to a personality conflict.

A lot of people really just don't like Mark Mitchell. They haven't since he arrived from California a year and a half ago with a head-charging attitude and a mission to shake up the union.

Soon after he arrived, Mitchell antagonized the state's political class, as *Seven Days* reported last October. Secretary of Administration **JOHN DRAGANOVICH** said he didn't have a trusting relationship with the guy, while Senate President Pro Tem **JOHN CAMPBELL** said Mitchell had an "on-your-face style" that "is not the Vermont way."

Last fall, six of the union's 19 staff members left; the organization withdrew a five-week period—and four of them told *Seven Days* they blamed Mitchell for their departures.

"All of us have left because of our lack of confidence in the abilities of the director," wrote one of those ex-employees, **ANNEKA CASEY**, in a letter to the board in which she called Mitchell "untrustworthy and selfish."

Another of those who departed at the

## IT'S AMATEUR HOUR AT ONE OF THE STATE'S MOST IMPORTANT UNIONS

time was former legislative coordinator **CHERYL CASEY**, whose brother, Mitchell, is the guy allegedly leading the current ouster. Mitchell's supporters praise him for recognizing where they control had become a moribund institution. They note that he's rebuilt the union's staff and—thanks to a dues increase he supported—deployed more resources in to the field. Mitchell's performance aside, the real story here is that it's another hour at one of the state's most important unions. That isn't the first organization in Vermont to endure a leadership crisis, but it's one of the slightest in recent memory.

With the union fast approaching its biennial collective bargaining session with the state, that's bad news for its members and bad news for Vermont's labor movement.

"This is Jeb Spaulding's wet dream," says one labor leader who, for obvious reasons, did not want to be identified.

With the board-endorsed investigation into Mitchell's actions expected to take a month, it's too soon to say how the union will resolve the matter. But if it's serious about addressing its dysfunction, the

VSEA will have to look beyond Mitchell—perhaps in the composition of its board. With unions like this one, who needs management?

### Dean Seene

Hard to believe, but it was 10 years ago this weekend that former governor **HOWARD DEAN** stepped up to a podium on Church Street and formally launched his 2004 presidential campaign.

Vowing to "take our country back" from **GEORGE W. BUSH**, Dean told a crowd of 2000 cheering fans, "We are back from Mexico, shoe leather and hype."

Moose pads? What are those, gramps? By the time the Church Street rally rolled around, of course, his campaign train had already left the station. But as my predecessor, **PETER FREHE**, noted in these pages, it wasn't *Dean* that De Dean "caught lightning in a bottle" and became "the man to beat."

"It was an unbelievable summer. We came from no place to the leading candidate for president on the Democratic side," says Dean, who plans to celebrate the 10-year anniversary of this floundering season of campaign swirls at Burlington's Oakledge Park. The event, scheduled for 11 a.m. to 3 p.m., is open to the public. "It'll be sort of an unadmitted moment in political history, and if I like the fun to bring together a lot of the people that had to do with it."

Dean's memories of his lackluster speech aren't quite what you'd expect. He says it was one of the first times his staff made him deliver a prepared political speech—written mostly by somebody else. "I didn't like it, and I remember not liking, particularly considerably, but it wasn't my fault."

Among those planning to attend the celebration is Washington magazine's editor-in-chief **BARRETT GRAY**, a Montpelier native who was still in high school when he started interning for Gov. Dean and later served as the presidential campaign's deputy national press secretary. He says he remembers well the closing days of June—just before Dean abandoned quarterly fundraising records, raising nearly half his \$7 million fund online.

"We knew we were living through something that was remarkable," Gray says. "We knew that the internet was allowing people to participate in politics in a way that they had never been able to do."

Indeed, that very week deputy campaign manager **RON BOGGS** was now active as Congressman. **PETER WELCH**'s chief of staff, graduated to Freyre that the Dean campaign would "lose more money on the internet than any campaign in the history of the internet."

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"This is the beginning of something the book on how presidential campaigns operate in this country," Rogan, who plans to attend the Oakledge Park station, told *Projo*.

I don't know, man, I still think it's a fluke. Dean himself was a "potty hunter" proposition from the online incoherence his campaign spawned to those employed by a Clinton House state senator who ran for president three years later. His points to see **ROMANUS**, who joined the Dean campaign the day of the Church's fiery rally and went on to serve as chief digital strategist for **BARACK OBAMA's** 2008 and 2012 campaigns.

"Obama ran the two best campaigns I've ever seen," Dean says. "I think the general Macprint came from our campaign, and I know it did because he said so. But it's the difference between driving a Model T and driving a Maserati."

Dean pauses to correct himself: "Maybe we were a horse-drawn carriage."

So you think any lasting impact from a campaign that nobody expected to take off but for a brief moment did?

"I think that the legacy of Howard Dean's presidential campaign is sitting in the White House today," Graff says. "If you look around at the major Democratic restaurants in the United States today, they are effectively all run by people who either worked for the Dean campaign or subscribed to the type of suggestion that Dean wanted to be."

In particular, he points to **EMILY's** List president **STEPHANIE SCHNEIDER**, Human Rights Campaign president **CHAD SHAFER**, Obama campaign national field director **JENNIFER WONG** and *Projo*.

"On a personal level, it'll be fun to reconnect with a lot of the people that were in your camp," says former Dean spokesman **IAN ALLEN**, who now plays the same role for Gov. **PETER WHELAN**. "Some of us have been on tour over the years, but most of us haven't. It'll be interesting to see where people landed."

### Too Many Chiefs?

Are political "chiefs of staff" trending in Vermont?

First came Senate President Pro Tempore John Campbell, who elevated his aide paid staff position from "assistant" to "chief of staff" last November when he hired **BRUNETTA RAMOS** for the role. (The new title comes with a \$20,000-pay increase.)

Now comes Burlington Mayor **PAUL WHELAN's** chief of staff, who elevated his aide paid staff position from "assistant" to "chief of staff" last November when he hired **BRUNETTA RAMOS** for the role. (The new title comes with a \$20,000-pay increase.)

Though Karanick would get a \$14,332 raise, Wheeler says the proposed mayor's office may would actually save \$94,614, because the second "assistant"

position would be downgraded to "executive projects coordinator" — with a corresponding cut in salary.

That second position was created two weeks ago when former city councilor and state representative **CARINA DEFRASCO** left the mayor's office to return to the Vermont Woodworking School, which she cofounded. DeFrasco says she left City Hall because she felt she'd completed her goals there, and the school needed more day-to-day attention.

Does a city with a population of 42,000 really need a second chief of staff?

"The mayor's responsible for a lot," Wheeler says. "My guess is, having a chief of staff, in many long of executive branch-type officials have, is a structure that has worked out and makes sense."

Burlington's Board of Finance approved Wheeler's proposed raise 5-0 last Monday. The city council will vote on it at its next meeting on June 24.

### Media Notes

One of Vermont — and the nation's — most talented and provocative young journalists died in a Los Angeles car crash Tuesday morning.

**MICHAEL WALTERS**, who moved to Vermont at age 16 and graduated from East Montpelier High School in 1998, was just 31 years old.

Best known for a 2010 *Rolling Stone* cover story that led to the resignation of Gov. Stanley McChrystal, Hastings was no stranger to dangerous assignments. While serving as an Iraq war correspondent for *Newsweek* in 2007, his fiancé, Andi Perlmutter, was killed in an ambush.

Hastings wrote about her death in his first book, *I Lost My Love in Baghdad: A Modern Love Story*.

A contributor to *Rolling Stone* and contributing editor to *Rolling Stone*, Hastings' focus had shifted in recent years to domestic politics, where he made quite a stir. When he provided an anatomy of state **HALLARY CATHY**'s spokeswoman about the *Rolling Stone* article last fall, the aide reportedly told him to "back off."

Though Hastings lived in New York City with his wife, **ANNE JORDAN**, he told *Vermont Life* earlier this year that he considered Vermont his "spiritual home." That *Vermont Life* story — and a cover photo of Hastings on the Burlington waterfront — remains on newsstands today.

Our hearts go out to Hastings' friends and family. ☹️

📧 Letters to Paul Wheeler and readers go to: 743-4311 or [PAUL@VTDOT.COM](mailto:PAUL@VTDOT.COM)

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Shumlin at the Ramsey dairy farm in Westmoreland in 2002

## POLITICS

Long before he became entangled in a messy land dispute with an East Montpelier neighbor, Gov. Peter Shumlin spent three decades building a real estate empire from his hometown of Putney.

In the years since he and his brother took over a modest travel business from their parents in 1983, Shumlin has amassed a net worth of \$5 million stake in 19 properties, including in his real estate empire are office buildings and apartment complexes in Keeneland and Putney, a Westminster dairy farm and a vacation house on 38 acres in Cape Breton, Nova Scotia.

"I used to have them tell me a special town phone directory — one for Putney and one for the Shumlins," says former town moderator John Caldwell, repeating a joke he told for years at town meetings.

## How Gov. Peter Shumlin Built a \$5 Million Real Estate Empire

BY PAUL FEINSTEIN

controversy that's bedeviled the governor for the past month.

When East Montpelier neighbor Jeremy Dodge accused Shumlin in May of leaving him out of a 16-acre property adjacent to his 2200-square-foot "governor's cabin," Shumlin's demeanor characterized the situation as that of a real estate guy taking advantage of a vulnerable neighbor. The governor has since offered to sell the land back at the price he paid for it.

"Mr. Dodge has been dealing with a sophisticated and shrewd businessman, a businessman who is also the most powerful person in Vermont," Dodge's new lawyer, Brady Treanor, told last week.

But those who've worked with Shumlin over the years in Windham County say that caricature misses the mark. They contend that while he's made good use of money he's done so scrupulously, and they say he's as driven by the desire to preserve the character of his hometown as he is by the desire to increase his wealth.

"We got ahead up because he's always in a position of power. People pick on him or assume things," says Larry Cassidy, Shumlin's longtime business partner. "But the truth is, we've been in business for 30 years and we've never seen the inside of a courtroom. That has to tell you something in the business."

Cassidy first teamed up with Peter and Jeff Shumlin in the mid-1980s, when

the three bought a 600-acre tract of land on Putney's Bare Mountain. Decades before, a wealthy New York City lawyer had cobbled the property together from the back lots of abutting neighbors. After Cassidy and the Shumlins bought the land for \$400,000, they gradually sold those lots back to the neighbors that once owned them — for a profit.

"It was a way for us to try to make some money, but more importantly to try to keep it from being developed," Cassidy says.

Thirty years later there is some luxury on that 600 acres. Peter Shumlin says with pride.

As they sold off Bare Mountain parcels, the men reinvested the profits in commercial and residential real estate in nearby Keeneland. Their company, Bare Mountain LLC, now owns six properties worth \$1.9 million. Peter Shumlin and Cassidy both hold 40 percent stakes in the company, while Jeff Shumlin owns the remaining 20 percent.

Amidst the sales, the Shumlins brothers started buying up and rehabilitating residential properties once owned by the Putney Paper Company.

"It was something we did just because we found ourselves buying back on our hometown, taking over Putney Student Travel from our parents, which is not something we expected to do," Jeff Shumlin recalls. "We saw this as a way to make a long-term investment."

Today, the brothers jointly own four properties worth \$1.1 million under the name of Keeneland 1983 LLC. That doesn't count their shares in the family business, which grew between \$8 and \$9 million in 2010, Jeff Shumlin told VT Digger at the time.

Peter Shumlin's most visible property is the 16th century Putney Tavern, which he and his then-wife Deborah bought

So sprawling is Shumlin's empire that when he first disclosed his holdings during the 2010 gubernatorial campaign, he apparently forgot to include a property he'd acquired several years before on the Caribbean island of Dominica. The undeveloped, three-quarter-acre parcel, for which Shumlin says he paid \$10,000 or \$20,000, is farmed by a human grower who goes by the name of Big Ben.

"I forgot, honest mistake," Shumlin said last Friday, noting that Dominica doesn't levy property taxes. "When I was listing all my properties in the original campaign disclosure, I just went through all my property tax bills, and I didn't get one for Dominica... So I simply forgot to list it."

Shumlin's real estate prowess and financial success — he reported \$10.6 million in assets in 2010 — have figured prominently in the narrative of a



The Putney Town Hall building, 123 Main Street, Putney



14 Park Place, Bradford



222 Raymond Ave., Bradford

at least sold in 1995 for \$200,000. The stretch white colonial now serves as an anchor for Putney's historic downtown — but when they bought it, the place was a dump.

"Anyone in their right mind would have walked by," says Green Mountain Orchards president Ryan Darrow, who helped the Shankses fix the place up. "It was thrilled they undertook it."

According to Peter Shanks, Deborah took the lead in restoring the building's original wraparound porch, fireplace and vaulted ceilings. Next door, they expanded an existing structure into a three-story, mixed-use commercial and residential building. Earlier this year, a farm-to-table restaurant called the Glossery opened on the town's first floor.

The entire property — owned by a Shanks LLC called B&D Commercial Holdings — is now worth more than \$1 million.

"They put a tremendous amount of blood, sweat and tears into that property," Jeff Shanks says. "It's a huge contribution to the fabric of downtown Putney."

Indeed, the town is dotted with evidence of the Shanks family's contributions to it.

The governor famously launched his political career by helping to lure Lundmark College — a school that caters to those, like Shanks, with dyslexia and other learning disabilities — to a Putney property that was later to become a federal prison. Both Shanks brothers and Cassidy played a role in saving a Route 5 property that now houses the Putney Co-op after becoming a strip mall. And Jeff Shanks was a leading fundraiser in the successful effort to rebuild the Putney General Store after two fires.

"Over time, when something's come

up that's been a real conflict or long neglected, he's been there and seen it as an opportunity," Darrow says of the governor.

The investments have paid off handsomely. In his 2006 tax return, Peter Shanks reported \$980,000 in income, though the governor says much of that came from his 50 percent stake in Putney Student Travel. By 2011, when he became governor and relinquished a portion of the company's profits, his income dropped to \$502,000.

Shanks's wealth — and his real estate holdings — are about to take an other hit, thanks to his March divorce from Deborah, whom he married nearly 24 years ago. As part of their settlement, the governor agreed to surrender the couple's \$444,000 Putney home to his ex. The two will split their interests in the tavern building and will share the Cape Weston property. Shanks agreed to pay \$100,000 a month in "spousal maintenance" to Deborah until one of them dies, plus another \$2 million that comes due in 2020.

Shanks says he has yet to complete the real estate transfers related to the divorce, though he intends to soon.

If there's one property of Shanks's that stands out from the rest, it's a 167-acre dairy farm he bought from a sixth-generation farmer in 2004. Unlike most of his real estate acquisitions, which he says were conducted with profit in mind, Shanks says he bought the Westminster farm for sentimental reasons. He grew up hunting and fishing nearby and has since come to own hundreds of adjoining acres.

"It was more of an emotional connection to that farm than a business decision," he says.

At least on the surface, the deal seems senseless: proximity to the East Mountain Inntraction that landed Shanks in a heap of trouble.

As he told Seven Days for a 2010 profile, the episode began when Shanks stepped in to visit lifelong dairy farmer Harold Ramsey and learned that Ramsey was drowning in debt and considering selling off his herd of Jersey cows.



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# Cop With the Dragon Tattoo? State Police May Loosen Body-Art Rules to Woo New Recruits

BY KATHRYN FLAGG

**S**hould a tattoo of a Japanese lion fish or a Chinese character signify a would-be state trooper from patrolling Vermont highways? Right now it could. Since 2007, the Vermont State Police has banned visible tattoos on troopers.

"We were seeing people enter our [recruitment] process where they had sleeves of tattoos down their arms, or tattoo on the back of their neck or temple even on their face," explains Capt. Dave Notté, the VSP's current staff operations officer. "Appearance is very, very important to us, because we don't want our appearance to jeopardize the public's trust and confidence into. If that didn't look professional."

But as tattoos have become more mainstream, the state police force is looking to revise that policy, citing an anticipated shortage of troopers and the difficulty of recruiting new talent. There's concern that current policies aren't welcoming of war veterans, many of whom returned with tattoos memorializing their time in Iraq and Afghanistan.

In the next five years, the state police will need to hire 130 new troopers to fill positions anticipated from retirements and regular turnover. That's more than a third of VSP's authorized force of 427.

"We feel we're losing quality candidates" because of the tattoo policy, says Notté. At least one would-be trooper

withdrew his application from the VSP rather than remove his tattoo, a costly procedure that isn't always successful, Notté says.

The VSP wants to revise its policy before January, when its new class of recruits starts at the police academy. Notté can't yet say which tattoo designs—or spots on the body—would be acceptable for state troopers. But he says the VSP plans to review the body-art policies in various branches of the military and at police

departments around the country.

The Army forbids any tattoos that are extremist, racist or sexist, as well as ink on the face, head or neck above the collar, the Virginia State Police adds the ears, nose, eye brows and tongue to that list of prohibited places. In Great Falls, Montana, tattoos that are obscene, sexually suggestive, drug-related or "political in nature" keep you off the force.

The Palm Beach County sheriff's office bans officers to one tattoo on each arm that can be no bigger than 3 inches by 3 inches.

Vermont's largest police departments, by contrast, have few if any rules about police tattoos and report no problems stemming from inked officers. Rutland City Police Capt. Scott Tucker estimates 10 percent of the force has tattoos.

"We're very open minded about it," says Tucker, a 33-year veteran. "Certainly we're more interested in what's inside the individual's heart and brain, and how they act in public."

Burlington Police Department has a handful of officers with visible tattoos—mostly of the yin yang variety—but no official policy, says Lt. Bruce Borel, who notes that officers with tattoos, such as a skull, would not be allowed in the force.

The department does have grooming standards that govern, among other things, mustache length.

Like Tucker, Borel says he's largely unconcerned about the image tattooed on a policeman might project to the public.

"You want officers that reflect society and a lot of good people out there have tattoos," he says. "I wouldn't think that a tattoo

in itself would have any positive or negative connotations."

Dan Hazz, a tattoo artist at Vermont's Boston Tattoo and Piercing in Burlington, has worked with a number of police officers—including one chief on the Rutland police force who



commissioned a full-sleeve tattoo with intricate Japanese imagery. Hazz doesn't believe tattooed police officers project a lack of professionalism, commenting, "I mean, what are you projecting with a lion fish?"

Hazz says tattoos have become common among professionals, noting that he's inked up a number of school teachers as well as "a pretty extensively tattooed" member of the upper management team at Gifford Memorial Hospital.

"People figure doctors, lawyers and police officers don't have tattoos," says Eric Headman, who co-owns Tattoos & Tattoos on Pearl Street in Burlington. "The stigma and the belief in that they're coming from an environment and going into a profession that isn't necessarily set good, but that just isn't true."

Headman points out that it may be harder for police agencies—or any employer, for that matter—to pass on tattooed employees given just how many Americans are opting to get inked. According to a 2010 poll from Pew Research, 33 percent of Americans have a tattoo, and 36 percent of so-called

"Millennials" have at least one. The numbers are even higher at the Wisconsin Police Department, where Chief Steve McQueen estimates half his officers have at least one tattoo.

For law enforcement agencies, an overly restrictive tattoo policy can add one more hurdle to a recruitment policy that is already tough to pass. Recruiters have to successfully complete a written exam from the Vermont Police Academy, similar to an SAT test, as well as a personality test, physical fitness exam, a polygraph test and full background check.

The whole process can take anywhere from four to six months, and departments lose recruits at every step along the way—particularly the polygraph exam, which Notté says includes questions of about criminal behavior and "acts of moral turpitude."

He declined to elaborate on what activities might constitute moral turpitude. But even January, there's a good chance sporting a tattoo won't be among them. ❖ Since Days after Meredith White contributed reporting to this story.

**THE VERMONT STATE POLICE WAS LOSING QUALITY CANDIDATES BECAUSE OF ITS TATTOO POLICY.**



## Shumlin's Empire

"I said, 'You know, I'm a business person, but I really care about this farm. Would you be willing to show me the books and just let me look at 'em?'" Shumlin recounted to Seven Days in 2010.

Ever a proud Vermonter, Ranney demurred at first, but several days later he turned them over. Not long after, Shumlin made his neighbor an offer.

According to town records, the governor bought the Ranney Farm for \$300,000 through yet another LLC he created for that purpose. At the time, it was assessed at \$420,000. One year later, it was reassessed at \$430,000.

But those numbers only tell half the story.

According to the purchase and sale agreement, Shumlin agreed to lease back the farm to Ranney and his heirs "as long as Harold and [his wife] Joyce, or any descendants of theirs actively farms the property as a dairy farm." In return, they'd be responsible for property taxes and maintenance as long as they used the land.

Shumlin further promised in the agreement to install a new \$50,000 rolling pasture and subdivide five acres of the property for Ranney's son, Philip, at no cost. Within a year of the closing, he says, he had created another \$200,000 in recording the farmhouse, repairing the barn and replacing its roof.

In Shumlin's view, the deal was more than fair.

"Obviously we were providing a benefit to Harold and Joyce that isn't reflected in a traditional real estate deal, in the respect that they had continued use of the home — no rent — and the farm for the rest of their lives and for future generations," he says.

But the arrangement wasn't enough to keep the Ranneys farming the land.

Within a few years of the sale, Philip Ranney took over the herd. And as prices volatility in the wholesale milk market pushed more dairy farmers out of business, the younger Ranney told the *Northwest Reflector* in July 2009 that he was putting his 50 Jerseys up for sale.

"It's the hardest decision I have ever made in my life," Philip Ranney told the paper at the time. "There's no money in this. I am in as much debt as I can handle. I don't see how anyone can make it."

According to County, who was not involved in the situation, Shumlin "tried to help" the younger Ranney stay afloat, "but he had to draw the line somewhere."

Harold Ranney died late last month. Philip and Joyce Ranney both declined to comment for this story.

The way Jeff Shumlin sees it, the only connection between the Westminster and East

Montpelier situation is that both are examples of his brother "engaging people directly and very personally."

"He gets involved in their lives in a way other people wouldn't. It's true in business and in politics," the governor's brother says. "I'm always amazed to see the way he connects with people he meets. So it doesn't surprise me to see him involved in the life of his neighbor."

As for the notion that his brother did anything wrong in East Montpelier, Jeff Shumlin says, "Sometimes the press is looking for Peter at his worst — not at his best."

At least one other Windham County land is about to jump to Peter Shumlin's defense: Beaulieu (Beaulieu), a 23-year-old Vermont native who moved his herd of 70 Jerseys to the vacant Ranney Farm last spring.

"I couldn't ask for a better landlord," says Beaulieu, who signed a five-year lease with the governor at a favorable price. "I couldn't ask for a better guy to get along with — very reasonable, very understanding of my situation."

Shumlin drops by to say hello every month or so, and the two email back and forth frequently. When Beaulieu needs to borrow money, the governor is always happy to help out.

"I was a little skeptical of this whole thing in East Montpelier," Beaulieu says, "because around here I've seen just the opposite." ☐

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# Building 101: Burlington College's Future Depends on a Big, Bold Development Plan

BY KEVIN J. KELLEY

**"G**row or die" would be too stark a way to describe the options facing Burlington College, according to President Christine Plunkett. But "we do need to grow," she conceded in an interview last week.

To achieve that goal, one of the country's smallest higher-education institutions plans to triple its enrollment and build housing for more than 200 students on the North Avenue property it purchased two years ago from the Roman Catholic Diocese of Burlington for a cool \$10 million.

Burlington College would also construct about 25 private homes, a lake-side parking lot, a building for an urban agriculture program and a pair of roads that would connect to North Avenue. The unused half of the 85,000 square-foot, 115-year-old former orphanage that dominates the property would get a major face-lift.

To make it all happen, Burlington College will have to clear a series of financial, political and demographic hurdles. One variable could threaten the whole plan.

Money presents the biggest challenge for a college with a long tradition of no-the-towing-debt-it-incurred-to-acres from a 30,000 square foot space at the intersection of North Avenue and North Street to the 33-acre lake-side campus. Two-thirds of the debt — \$6.7 million — is in the form of a tax-exempt bond with conditions that prevent the college from contracting with for-profit developers.

The school is seeking an arrangement like the one between the University of Vermont and the Redstone Commercial Group, which built 165 on-campus housing units under a long-term ground lease, according to Chief Financial Officer Bill Green. To pull it off, Green says, "a great set of factors have to be woven together." Specifically, a developer would have to pay the restricted part of the college's debt up front before any construction could start.

That price might be right for some real estate firm interested in helping the college build market-price housing on one of the last large privately held parcels of undeveloped land in the Queen City. "I expect my inbox to start filling up



Christie Plunkett on the Burlington College campus

soon with inquiries," Green said during an interview in Plunkett's corner office.

But even if Green manages to pull off the complicated financial transaction, neighbors could tie up the building plan, which is focused at the southern end of the property. A few hundred yards closer to downtown, Mayor Mire Weinberger's development company spent eight years fighting local opposition to the 35-unit Parkside Lofts apartment project just completed at the north end of Lakeview Terrace.

Weinberger expresses tentative support for Burlington College's master plan, which he says he has reviewed as the form of "early conceptual sketches." The proposed projects "opportunities for strengthening the college while simultaneously improving public accessibility through their site and creating additional, much-needed neighborhood housing opportunities," the mayor said in a statement emailed to Green days ago.

Plunkett has invited neighbors to the college on June 21 to hear details about the expansion plans. And later this month, Burlington College will present

its project to the New North End's joint Neighborhood Planning Assembly. Lori Terhune, a leader of the Wards 4 and 7 NPA, says she has no comment on the college's plan because she hasn't yet seen it.

In seeking to grow its student body from 250 to 750 undergraduates during the next 10 years, the college will be joining into powerful demographic headwinds that have blown away enrollment projections for the University of Vermont, St. Michael's College and many other higher-education institutions in the Northeast. A shrinking pool of high school graduates, along with intensified competition from colleges offering luxury amenities, is producing en masse — and millions — of shuttles at institutions much better endowed than Burlington College.

Plunkett says she aims to counter these trends by making her school a go-to spot for Vermonters who haven't traditionally continued their academic careers beyond high school. Within that sizable market segment, Plunkett adds, Burlington College will focus on the

growing refugee community in the Old North End, Winooski and other nearby locales.

Sounds noble in theory, says a Vermont higher education official who does not wish to be named in connection with a skeptical appraisal of Burlington College's strategy for growth. "How are refugee students supposed to pay the tuition?" this official wonders. "Will they be prepared for college-level work?"

Burlington College's \$5 million operating budget is funded entirely by student tuition — which is \$22,650 per year, not including room and board. It's unusual for an institution to be 100 percent financially dependent on what students pay. Green acknowledges, adding, "We're trying to develop other sources of funding."

To achieve fiscal security, Burlington College needs to tap moneyed backers. Its board of trustees is full of figures with access to potential donors, including Lake Champlain Regional Chamber of Commerce president Thom Torti, Pomfret-based academic broker Yves Bradley, Vermont Education Secretary

Armando Wilmes and physician-psychologist Joel Miller, husband of former state senator and Jugha entrepreneur Sheila Miller. The college has also been strengthening its ties to Jay Peak to attract and super-developer Bill Stanger, who gave the commencement address a week ago to a graduating class of 50 students.

## REAL ESTATE

But the college's board has also seen the recent departure of heiress and activist Robin Klepp. She attributes her resignation to disagreements with board chairman Adam Dutschacher, the owner of a local debt counseling firm, concerning trustees' decision-making processes. Klepp praised Plunkett's work as president, however, and remains on good terms with the college, where she is taking a landscape-planning course. "The teaching is good, and the students are enthusiastic," Klepp says.

Although

it appears stable at present, Burlington College has a history of staff and faculty turmoil. There has been considerable turnover among staff in the two years since Jane Sanders was named out of the presidency in a settlement negotiated with Dutschacher. About half of the 58 current full-time employees, including faculty, are relatively recent hires.

And the college isn't on the national radar yet. Burlington College is left out-ranked in the much-consulted *U.S. News & World Report* listing of American higher-education institutions. "School did not supply enough information to *U.S. News* to calculate a ranking," the publication states in its statistical entry for the school.

But the school is finding a niche. A film studies program, for which the college is best known among locals, attracts

aspiring moviemakers. A craftsmanhood and design program, which consists mainly of instruction in woodworking at a facility in Furler, is operating at full capacity, Plunkett reports. The proposed "lakeside pavilion" would house — and likely house enrollment for — its Institute for Contemplative Studies, which teaches yoga

practices and "flows naturally out of Burlington College's longstanding programs in humanistic, transpersonal and integral psychology," Plunkett says.

Forty-one years after its founding as the Vermont Institute of Community Involvement, Burlington College remains focused on civic-engagement initiatives such as public hearings, film screenings and conferences. It also runs popular study trips to Cuba. A recently launched master's degree program is showing "great promise," Plunkett adds. In keeping with the college's overall philosophy of "student-centered learning," graduates pursuing a master's are able to design their own set of studies in consultation with faculty.

Recent president Sanders notes that the development plan unveiled last week is similar in many respects to a blueprint drawn up during her seven-year tenure. If anything, she suggests, the proposal to house 200 students on campus may be too modest. She recalls being told by members of Burlington's development review board that it would be preferable if the school built residential units on the North Avenue property for all of its students.

Sanders otherwise declines to comment on Plunkett's priorities. "I don't believe that a former leader should be looking over the shoulder of the person who replaced her," Sanders says. □

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# Neglected and Defaced, a Public Art Project on Burlington's Waterfront Awaits an Uncertain Fate

BY KEVIN J. KELLEY

**G**rafts has its defenders, but can anyone—other than the tugboats—justify what's happened to a set of granite sculptures beside the Morn Plant?

Some of the originally white pieces have been defaced with green-painted monster skulls printed on a blood-red background. Others are crudely sprayed with graffiti, obscure hieroglyphics or goth designs such as "Every day is Halloween." Scavenger stalks the Burlington waterfront.

"It's really a shame and a disgrace," comments **KEVIN OWENS**, director of the city's Community and Economic Development Office. He adds that the lesson to be learned from this vandalism, as well as from the pigskin graffiti gibberish strewn onto the Morn Plant itself, is that "we've got to get people down there to use that facility in a positive way."

**KEVIN POND**, one of 11 sculptors who created the installation in 1990, says he chose monoliths as a "tragedy." Pond participated in what was then billed as an international

Sculpture Symposium. Organized by Burlington artist Paul Aschendorf (1923-1984), the collaborative undertaking did have an international character. Pond recalls, with sculptors traveling to Burlington from Japan, Norway, Scotland, Germany, Canada and the country then known as Czechoslovakia.

"It was very exciting and energizing to be working with people from all over the world," says Pond, who now sculpts in a studio in Williams. The artists agreed to carve the two dozen granite blocks individually and to arrange them in a pattern that mirrored the Adirondacks and also mimicked the Green Mountains and their foothills. The pieces gradually rose in situ, with the smallest closest to the lake and the largest furthest from it.

The date was hailed to Burlington by not from **ROCK OF AGES**, the theme quarter that devoted them to the symposium.

Pond says the notion of the public art project introduced it to be a permanent monument signifying resistance to commercial development on the waterfront. But that wasn't the city's intention, notes

**BURLINGTON CITY ARTS DIRECTOR GREG KRAFT**, who helped orchestrate the initiative 23 years ago. His recollection that then-mayor Peter Cloutier gave permission for the sculptures to be placed on city-owned land with the understanding that "they were never supposed to be permanent."

Ironies prevailed, however—"Ironically, because the half-ton-and-heavier monoliths were difficult and costly to move."

Like Pond and Owens, Kraft laments the displacement of the sculpture project. She says she feels "great sadness we haven't done a better job of protecting our memory of public art." Leaving works in "an abandoned area is the worst thing you can do with public art," Kraft adds.

So now what? Something has to be done with the untitled art work, because the city expects to break ground, in September on Waterfront Access North. The \$10 million infrastructure development involves construction of the science-based ground on which the sculptures sit. Utility lines digged above the site will be buried, and the city will concrete the ground for a new storm-water system.

The coolest idea for disposing of the sculptures is a possibility Kraft's proposed to submerge the slabs in Lake Champlain, where they would form Wisconsin's first underwater sculpture park. But city officials have nixed that plan, warning that the permits needed from layers of government agencies would take years to obtain — if they could be obtained at all.

The bluest outcome, Owens suggests, is relocation of the sculptures to an area a couple of hundred yards to the north, formerly occupied by a set of oil tanks. Such a move won't make much sense, however, unless the sculptures are cleaned. And, given their current condition, that would be "enormously expensive," Kraft says, noting that ICA has raised funds to have the pieces cleaned twice previously.

Transporting them even a relatively short distance would be costly as well, Kraft adds.

Owens says members of the local art community will be discussing the sculpture's fate in the coming weeks. It's possible he adds that they could eventually be incorporated into the design of a supersized Morn Plant.

## SHORT TAKES ON FILM

The citizens of Woodstock really love their **HOME FULL THEATRE**. In 1978, they gave up to replace it after a fire. In the 1980s, they undertook an extensive restoration. And this past year when it became clear that THT's owners would have to go digital or go dark, like others around the nation, a new generation of teenagers is infused into their walls.

With \$50,000 in town funding, the **PORTABLE ANTENNAGE**, which runs the cinema as a nonprofit, raised additional funds and installed digital projection equipment for two screens — one 3-D capable — and 71 Dolby Surround Sound. The full program will begin screening HD events such as the National Theatre Live in addition to movies.

The digital theater celebrates its grand opening weekend starting on Friday with four popcorn and two nachos for 3-D showings of *Star Trek Into Darkness*. Meanwhile, don't worry about the fate of THT's 35mm program. They'll find a new home at **BETH'S MANHATTAN IN THEATRE**, which can use them to host occasional programs of old H Films.

The latest film from director Tamas Mellek, *The Wonder* didn't draw quite the audience as the reviews that *The Life of Lili* did — despite a strong turn from Saoirse Ronan. Many of the director's work have missed its run at the **GAUMI THEATRE** can catch the film this Thursday at a screening presented by the **BURLINGTON FILM SOCIETY** and **ROCK STREET LIVING PERFORMANCE ARTS CENTER**.

Anyone who ever wanted to draw cars for a living should see cartoon collage: a lively documentary about two years at the **ANIMATED FILM STUDIOS** in White River Junction. The movie from local filmmakers **TARA MOY** and **JOHN**



**WILSON** — with cameras from a view of Finnish cartoons — is now available on iTunes and most video-on-demand platforms.

When you live in Vermont, it's not easy to see recent films from India, Egypt, Senegal, Iran or Serbia. The **FLATIRON FREE LIBRARY**, **BURLINGTON CITY ARTS**, the **VERMONT INTERNATIONAL FILM FESTIVAL**, and the **BURLINGTON FILM SOCIETY** have partnered to change that by hosting the **GLOBAL LENS FILM SERIES**, an annual curated program from the San Francisco-based Global Film Institute.

Two first screenings will be held monthly through December: one at the library and one at the **SEA CENTER**. Up this month are *Student*, a modern version of *Crime and Punishment* set in Kazakhstan, and *The Prince*, in which a gay activist calls on the muscle of a Serbian crime boss to protect an embattled Hindu celebration in Belgrade.

"Your daughter went on her first date tonight, and she didn't even leave her room!" is a woman's voice from a PSA commissioned by the U.S. Department of Justice. Director of Vermont, The catch your daughter's date" was with an internet predator.

The PSA, which happened at an **INCA** picnic museum, was a value into a minimalist package — the predator appears only as a gleam of a derling eye and fingers on a keyboard. Enter this month the spot-corned **SURGE HALLMARK** of **WILSON** and **WILSON** as a new England family.

Bigfoot, who was director of photography on **DAVID JARVIS**, *The House 7* Live, is working on his own feature documentary about energy issues. He tells Seven Days he plans to move his production company to New York in the near future but retain a satellite office in Vermont, because he "loving the state too much" to pull up stakes altogether.

06/25/14 ARTS

Sculpture Symposium 1998

06/25/14 ARTS



Pond urges that the artwork herself be treated with the respect it has been denied for most of its history. The pieces should be cleaned by sandblasting and then coated with a graffiti-resistant material, she suggests. And, whenever they get phased, "great care" must be taken to align them in the formation the sculptors desired, Pond says.

Like notes that on the evenings of the vessel and national egresses, the setting one shows its rays clearly along a path-way at the center of the installation. That Stonehenge effect draws Druids to the waterfront every March and September, although the monster skulls and vintner symbols surely harsh their seafloor. ☺

PSAs are one way to spread a message, but the **POPULATION-PROGRESS CENTER** prefers a subtler approach of educating via entertainment. Soapy operas far social change? — compelling serialized dramas seeded with information about reproductive health and family planning.

The PHC's latest project, *East Los High*, takes place in an East LA high school and has drawn attention as the first English language serial with an all-Latina cast. The episode synopses promise plenty of drama: strapping pregnant drug dealer blackmailed. The *Los Angeles Times* named the show a TV pick, drawing comparisons to the straight-talking Canadian serial *"Gregory High."*

For a taste, go to your browser instead of the tube. *"East Los High"* began streaming on Hulu on June 11. Can a teen soap about family planning issues in the Warrenton Kingdom be far behind?

MARGOT HARRISON

**WOODSTOCK TOWN HALL THEATRE DIGITAL CINEMA OPENING WEEKEND**

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Thursday June 20 7 p.m. at Main Street Landing Film House in Burlington. Free donations accepted. facebook.com/burlingtonfilmociety cartooncollaborative.com

**GLOBAL LENS FILM SERIES**

Student: Wednesday June 19 7 p.m. at Fletcher Free Library Burlington. The Parade, Tuesday June 25 7 p.m. at the BCL Center Burlington. Free donations accepted. burlingtoncityarts.org

Watch the PSA on video cam at [grpd.com/filmcinemafreelens](http://grpd.com/filmcinemafreelens)

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## STATEofTHEarts

### A Carillonneur Prepares for an Unusual Concert Showcasing the Work of John Cage

BY AMY LILLY



George Matthews Jr.

**J**ohn Cage, who died in 1992, is best known for his compositions *4U*, which consists of a musician walking onstage and not playing his or her instrument for four minutes and 33 seconds. Instead of hearing music—at least, as it's traditionally defined—the audience hears all the ambient sounds the sound usually filters out during performances.

Cage also wrote music to be played on instruments like conventional of him, one might think. Un, so. The composer's five pieces for the carillon, which will be performed at a concert celebrating the anniversary of Cage's birth this Saturday at Norwich University, are a case in point.

Like Cage's other work, the carillon pieces "explore the edges of just what is music and what is sound," says Brandon-based carillonist **george matthews jr.**, who will give Saturday's concert. As written, the pieces are without musical notes, bass or in some cases, notes, the final piece must be discerned largely by looking at the grain of five double-sided pieces of plywood. In performance, Cage's pieces used music for Carillon #1 through #5 are nearly as much exercises of the carillonist as of the composer.

As for the carillon, unless you live in proximity to a bell tower outfitted with one, the world's biggest instrument may be about as familiar as Cage's instrumental music. It consists of between 23 and 77 bronze bells of different sizes—the one that plays middle C weighs 600 pounds—arranged on a rack that's usually braced within a tower.

The bells are stationary, but their clappers are wired to a turned keyboard of wooden buttons that ring plays by striking them with fists and feet. Carillonists can achieve different dynamics by using various degrees of force, but cannot stop the bells from ringing after they're struck, so carillonists tend to be sparse in notes. Carillons were invented in 1830 for churches in the European lowlands of Belgium, Holland and northern France to showcase their increasing wealth.

Of North America's 180 carillons, two are in Vermont: Norwich University acquired its carillon in 1956, and Middlebury College has had one since 1915. Matthews, 74, has been the carillonist at both for the past 27 years. The musician says his inspiration came at age 4 at the 1959 New York World's Fair, when his grandfather

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held his above his head to watch the legendary Japanese carillonist Jøf Dønne play an open-air carillon.

"For carillonists, that's like being able to say, 'I saw Bach play!'" Matthew declares.

Also an organist and pianist, Matthew began playing carillon as an undergrad at Columbia University and eventually studied under renowned Princeton University carillonist Arthur Hignley — who played at Norway's 1987 commencement on the campus' then-brand-new carillon.

In concerts, Matthew plays everything from Bach to extreme, including his own extreme compositions. The second half of his Cage program hints at the extent of his experiments. Subtitled "The Legacy of John Cage: Reconstruction, Assimilation, or Synthesis?" *The Works of Four Contemporary Western Composers*, it explores works for carillon composed between 1946 and 2008 by composers ranging in reasons from the serious (Krzysztof Lata Dzierżewski) to the obscure (Sister Joyce Koons of the Monks Society of St. Anne).

The first half of the program consists of Cage's *Music for Carillon* #1, #2, #3 and #4, all composed between 1952 and 1967. Cage "writes" #2 by pushing pedals into a piece of cardboard, turns the "page" upside down, and you're off to go.

The fourth piece involved even less agency than the third, according to Matthew. "[Cage] took a size chart and placed a staff over it. Wherever a note landed, that was the piece." Unfortunately #4 also requires prearranged persuasion outside made by hitting legs together, which Matthew was unable to arrange, so he'll skip that one. That's OK, so far as he knows, it's only been performed once — in Denmark.

And then there's *Music for Carillon* #5, with its plywood frame marked only by short lines, which stand in for notes. "Only one other person has attempted #5 — no, 'addressed' would be a better word," says Matthew. "It was a German guy, but his version is totally different from what I did."

The German carillonist, who left behind a recording, apparently agreed with Matthew on what to do with the wires and lines in the wood. Matthew

describes his own approach to these natural markings. "As the grass grows around, I add a big swirl of music. If there's a solid line, I use a more cluster — half a dozen notes crushed together." But, he adds, the German failed to correctly interpret the scratch short lines, the distance between which suggest whether there is a "space of silence."

Carillonists used to have to fork over \$150 for photographs of the plywood blocks, but, because of the controversy, the work has been made available online for free. The move is part of CAGE150, a worldwide series of events organized by the Roman of Contemporary Music League, in Germany. Matthew's concert is one of 56 Cage carillon tributes, co-sponsored by CAGE150, happening between May and August in 10 countries.

The carillon may have appealed to Cage's preference for "indeterminacy" partly because of the unorthodox concert setting it entails. Audiences sit or stand outside the tower to the open air, unconcerned by the concert hall's formalities. At Norwich, people bring lawn chairs and blankets.

Diana Wiegler, an editor in the communications office at Norwich University who arranges the summer carillon concert series — now in its 14th season — advises people to sit on the lawn outside the tower. "Your back should be 100 feet. It's more pleasing when you're a little further," she explains, speaking from experience. (Her old office was 20 feet from the carillon.)

If the sounds of traffic and birds accompany Saturday's concert, so much the better. Cage would be pleased. ☺

**F**eaturing Matthew, Jr. will perform "The Carillon Works of John Cage," and other pieces on Saturday June 22, 1 p.m. on the Upper Parade Ground, Norwich University in Matthiessen Hall. Matthew will also kick off a series of talks in the carillon this summer at Norwich beginning July 6.

In addition, Matthew and Emily Fanning are co-organizers of Haverhill College's 2014 Annual Carillon Series, with weekly concerts July 5 through August 16. For more, check out [www.hc.edu/443/2014-annual-carillon-series](http://www.hc.edu/443/2014-annual-carillon-series).



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**Dear Cecil**

After working out recently I was glazing about how hard I'd pushed myself and that I "busted some iron." That got me thinking: could the energy expended in gym be harnessed? Couldn't we collect the energy stored in treadmills, rowing machines and weights to power the planet? For that matter, couldn't we harness the energy from all the gyms in the vicinity to power the tower?

Lee Annor, Glasgow

**S**ure, Lee, we could do that. The only trouble is, as whimsical first-world thinking, we'd be accelerating the heat death of the universe.

Let me illustrate. I have here a paper titled "Harnessing Human Power for Alternative Energy in Fitness Facilities: A Case Study," evidently prepared by those UC Berkeley students for a 2000 sustainability conference. This ideologue has had the same thought as you, Lee. If we could harness the energy expended in a gym, in this case on the 28 electrical exercise machines at the Berkeley campus's Recreational Sports Facility (RSF), we could make this a better world.

This proved to be problematic, as the following statistics from the paper suggest:

1. Estimated capturable energy from above-mentioned electrical machines per year: 10,000 kilowatt-hours (kWh)
2. Average annual energy

consumption at RSF: 16 million kilowatt-hours.

- 3. Iron is at a percentage of iron 3.04 percent.

4. Estimated value of captured electricity per year: \$3000

5. Cost to retrofit electrical machines with energy-harnessing devices: \$10,000

6. Payback period for above retrofitting investment: 30 years

7. True payback period, discounting for cost of funds over time: 50 years

8. Expected service life of electrical machines: six to seven years

Conclusion: Trying to capture workout energy makes no economic sense.

Others looking into this question have come up with equally discouraging results. In a 2001 IEEE *Apexicon* article titled "Turning Sweat into Watts," Tom Gibson points out that powering one average American home for a year would require 4400 people to each pedal a properly equipped exercise bike for 24 hours straight. Powering the entire U.S. for a year would require everyone on Earth to pedal nonstop for seven and a half months.

The Berkeley authors spin this depressing fact set as best they can. "Many of the recreational facilities that have retrofitted exercise equipment to harness human power have claimed to do so not for economic benefits but for social ones," they write. "Demonstrating that people can accomplish something while taking time off their schedule to



stay fit has made many patrons happy."

In other words, the point isn't to actually achieve anything tangible but to make our fellow one-percenters (as global terms) feel good, isn't that a bit silly? Of course. But if we stop there, we haven't fully grasped the nature of the problem.

Not to go all environmentalist on you, but working out is inherently energy-intensive, typical of how we do things in the developed world. We consume more food energy than we need, burn

off the excess calories we consume, then discard the work thus produced (from inflated, treadmill tread, etc.). Sure, we can try to capture some of that wasted work, but even if we ignore the practical problems encountered by the Berkeley authors, the second law of thermodynamics tells us these efforts are inevitably doomed. — however many

ways we can recover from that exercise-bike-driven generator, the dead energy we had to consume in the first place is always mine. In short, by the mere act of working out, we're burning through resources faster, increasing entropy and hastening the universe's demise.

You're now thinking I shouldn't exercise at all. I should just stay in bed.

Not. Eventually the cosmos will spatter us regardless, no reason we shouldn't dissipate some energy getting buff and fit. And, however, we don't want to be brooding about it. For example, rather than looking up a generator to do our exercise bike — a wasteful proposition any way you look at it — and be better to ride a bike to work, thereby lifting two loads (morning, commuting) with one stroke.

You say you absolutely must have high-tech gym equipment? Then at least use the self-powered kind. Of the 1.55 million kilowatt-hours used by the Berkeley gym in 2006-7, around 60 percent was consumed heat, lighting and ventilation, nearly all the rest — 220,000 kWh, by my calculation — was used to power the treadmills, by far the most inefficient type of cardiac apparatus. Please, please. No're in Irving California. Go outside and run.

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# WHISKEY TANGO FOXTROT

We just had to ask...

**Why are we getting so much rain this year, and will it ruin our summer?**

BY GINGER WEIRA

**C**onspiring about rain in Vermont may be like complaining about the heat in Arizona, but this year Vermonters could be forgiven for thinking storm clouds have settled in for good. WCAX weatherman Gary Sadowy reports that 12.17 inches of rain fell between May 18 and June 11, making that 25-day stretch the wettest in 100 years. And, he notes, "Four of the five wettest May's have occurred in the 2000s."

According to WPTZ meteorologist Tom Messier, this past May's rainfall was two inches more than normal, and so far June has already hit three inches above the norm. "The lake level is definitely up," Messier says, "but it's still about one foot from flood stage. If we get too much more rain, flooding may be a concern."

For some Vermonters, the water has swelled beyond mere "concern" to knee-deep puddles in basements and washed-out roads. And the projected downpours have many a climate change warrior worried about the bigger picture.

But before you start building in ark or contemplating a move to Las Vegas, listen to both local TV weather newsmen, who say this weather pattern is just sort of abnormally normal.

"As is usually the case," Messier explains, "it is all about the upper-air patterns and where the jet stream is. This year the jet has set up such that we're in the line of fire for rain and storms."

Regardless of the current orientation of the jet stream, Sadowy says Vermonters are not necessarily doomed to wear rain boots all summer. "Once you get stuck in a certain pattern, it seems to take a while before it changes," he says. "On the other hand, there have been some very hot, total reversals in weather patterns. One day in the near future, it may just suddenly stop raining, and, before you know it, we'll be screaming, 'Drought!'"

Meanwhile, all this water has consequences beyond running your bicycle combs to work or forcing you to move your outdoor wedding inside.

Lake mosquitos  
"All the standing water is going to lead to a huge load of mosquitoes. They are going to be rampant this summer," predicts Sadowy. "And also lakes, especially Champlain, get all full of junk from all the water flowing into it. And it can lead to more algae and bacteria. It also keeps the lake from warming up as fast as usual," he adds, which is not good for recreation.

Messier's observations aren't encouraging, either. "I'm sure fertilizer and farm waste is washing downstream and eventually into Lake Champlain," he says. "I'd think pump-out pumps at boat launches aren't always throwing the cleanest water into the stream."

On the bright side, if you're wondering what will happen to your zucchini or the vegetables in your local CSA share, they should be OK. Almost gardening expert and consultant Charlie Nardozzi.

"Especially for people who have seeded vegetables or annual flowers, what they're probably seeing depending on the amount of standing water, are transplants looking yellow and not very vigorous," he explains, "because there's too much water and not enough oxygen getting to the roots."

Nardozzi says the best thing to do is resist your impulse to add more fertilizer, water and let things dry out. If there's a significant amount of standing water, building a trench to drain it away from the plants isn't a bad idea. Loosening the soil can also help get oxygen to the roots.

As for your recently planted seeds, "dig around the plant and, if you see nothing at all, then they probably rotted," Nardozzi advises. "Don't replant more seeds."

Another issue for gardeners is that cloudy days mean less sun, which will slow down some plants' growth. "This



cool weather is great for leafy greens, lettuce, peas, spinach and kale," Nardozzi says. "But peppers and tomatoes need warmth."

Full Moon Farm in Hinesburg prepares for Vermont's unpredictable weather by planting a diverse range of crops, according to co-owner David Zuckerman. "We almost always have some crops that suffer and some crops that benefit from any combination of weather," he says.

Cooler, wetter years might threaten corn, Zuckerman says, but they can also bring bigger broccoli, better lettuce and abundant herbs. "As organic farmers, our primary weed control is dryness. So our biggest challenge [in rainy seasons] is really weed control," he adds.

If Full Moon thrives, it's because Zuckerman makes careful decisions about what not to plant, based on Vermont's weather. "We don't do strawberries anymore, because we've had so many wet years and high-humidity

years," Zuckerman says. "It was an economic decision."

At River Berry Farm in Fairlee, by contrast, strawberry season will still happen. "We're not really terribly impacted by the rain, so we have very light and sandy soils," owner Jane Sorenson explains. "However, the cool, wet weather is delaying the strawberry picking."

While you're waiting for busy picking days, resist the temptation to take out your frustrations on local meteorologists. "This is not the fault of the Channel 3 weather team — we only bring good weather," jokes Sadowy.

Instead, keep your umbrella handy and seek it out. What do you think keeps this place so damn green? ☺

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## Spanish Inquisition

**L**et us assume — though Guernica Yarraga has gladly not guilty to four felony counts of sexual exploitation of a minor — that the 44-year-old Burlington High School Spanish teacher did have sex with her 17-year-old student, a boy police records identify by his initials. To protect his privacy, we'll call him XY.

Let us also concede that the word used to describe intimacies of which someone disapproves — inappropriate — is apt in this case. It is inappropriate for a teacher to hug a student, a breach of professional ethics and maybe a firing offense. The Burlington School District dismissed Yarraga last week, but she has written in appealing the decision, at least "until the truth comes to light."

But is this behavior felonious in any but the legal sense? If convicted, does Yarraga deserve 10 years in prison and lifetime registration as a sex offender?

No, it is not. No, she doesn't.

Are the Burlington High students at risk of punishment, as Principal Amy McElreath and Superintendent Joanne Gaffin suggest in their letter to parents? Twice they advise "the safety of our students."

No. The students are as safe today as they were the day before Yarraga and XY shared their first kiss.

In the "vices community" (per McElreath and Gaffin) transcribed? The letter refers (twice) to the services of school guidance counselors for kids and parents struggling through this "confusing," "deeply upsetting," "vexing" and "difficult" time.

If anyone is traumatized, it's McElreath. The school district has hired a private detective to investigate what happened, including what the principal knew and when she knew it, and whether she failed to report suspicion of child abuse to the state.

Most important, is XY a victim of sexual exploitation?

No, he is not, except, again, in the legal sense. Yarraga was an authority figure. That is why this act is a felony, even though the "victim" is older than the age of consent, 16. But there is no indication that a boy used force against his well — a real-life definition of exploitation.

Did XY consent? His father denies him that capacity. But he is not a child, and everything he has said indicates that



he loved Yarraga and wanted to make love with her. What harm would have come to him? Probably little more than abused heart.

Until now. He is a victim now — a life law enforcement and child protective systems.

We know this story by heart. A respected adult has sex with an adolescent. The community "rules" books are searched. Emergency meetings are held, policies are reviewed. Endless reiteration of this ritual confers on its logic a consensus of truth. Inappropriate is harmful and immoral. Immoral is criminal.

The case of Guernica Yarraga is like an inquisitorial tribunal: mutually joined, plaintiff, victim/survivor and passive — of the "victims."

First, an inquisition requires popular participation. This one has it. "Unnamed persons" had gone to McElreath "concerned" about the relationship between Yarraga and XY, according to a police deposition. After the teacher's indictment, a businessman overheard her on the phone with XY and reported the incident to her boss, who reported it to the police. In violation of a court order prohibiting her contact with XY, Yarraga was arrested again.

In their letter and a school meeting, McElreath and Gaffin exhorted students and parents to "share" information

about this or other uneasy-looking friendships at school. Administrators and consultants will spend the summer working out ways to encourage kids to not make reality on their peers and faculty.

Like those of the Inquisition, police records in the case have the rhythms of religious confession, and also of pornography.

Cliffhanger. Unit for Special Investigations Detective Corporal Peter Chapman describes his first encounter with the boy: "I asked XY if he had engaged in sex relations with Guernica Yarraga, he said he had not. I asked how ever that when XY made the denial he did not make eye contact with me and from my training and experience I believed XY was being less than truthful with me."

Later, Chapman and Department for Children and Families investigator Linda Stone viewed the denial from the teen: "XY told us that he and Guernica Yarraga began to have sexual intercourse in October or November of 2012." Chapman's deposition reads, "XY told us that the first time they had sexual intercourse it was in Guernica Yarraga's home. XY told us that he had sexual intercourse with Guernica Yarraga approximately 10 times. I asked XY to tell us where he had sex with Guernica Yarraga. XY told us that he

and Giovanna Yarangá had sexual intercourse at his residence in the morning after his parents had left for work but before he went to school ... in vehicles while parked at various locations in the greater Burlington area ... and once or twice in area hotels [sic]."

XY did not just volunteer the above. Extracting the truth requires a little coaxing, a little threatening. Chapman and Stone charged up the boy about school, sports and friends. They showed him they were on his side.

Then they got down to business. There are "consequences" for lying, they informed him, not specifying what those consequences might be. They re-

asonated him that he was not at fault. Nevertheless, they implied that he had done something very wrong. The lie, they explained, upholds "the sacred nature of the student-teacher relationship," according to the same document.

Now the boy had a choice: profess himself or send his lover to prison. As a liar or a betrayer, possibly an apostate. He may not be at fault, but he is guilty. And he is being punished.

During the Catholic Church's Inquisitions, which lasted on and off from the 1300s until about 1800, those who denounced their neighbors, shopkeepers and priests for heresy, witchcraft and sexual deviance. Once accused, people were imprisoned, sometimes for decades before a ruling was made. Even if they confessed, they were tortured for further confession. Hoping to avert further tortures, and unsure whether fresh accusations were being made, they offered escalating confessions: "I never took good liberties with her but touched her a few times." Father Felix Coll, a Canadian priest, wrote in 1897 of his "voluntaries" at a penitentiary by 1688, still behind bars, he was scratching to knives and carcasses at faces and horses, screaming "70 times to these about."

If the tortures didn't left the prisoner, he or she might be hanged, executed or burned at the stake. Proceedings against the priest continued for years, until they were "suspended by his death."

But what of the accusers? They came forward to present their own denunciations, for even to hear a blasphemous comment and repeat it — say, a 16th-century French priest's joke about the heavenly host being like a huge pastry — was to commit heresy. To engage in sinful sex, even if coerced, was to sin.

Thus, to accuse was to confess. Like the accused, the accusers fell before the holy officers and begged for clemency. The strategy did not always work.

Some things have improved. Instead of the protobytor, today we have the child protection agent. We do not employ the strappado to extract confessions. But we may imprison innocent sexual transgressors until death. Thanks to a politically inspired fever of senile toughening in 2005, under Chapter 78,

Title 15, Section 5201 of Vermont statute, crimes like Yarangá's may carry an inde terminate life sentence.

We still legislate private morality and codify religious shame to enforce the law. This is effective, since, God knows, we are all sinners.

Before Chapman and Stone, XY wept. He cried that he had let his parents and friends down. And when he rated his head to swear his testimony was true, he felt compelled to suborn himself further: "He also wanted to admit that he had consumed alcoholic beverages while in Peru," writes his inquisitor. "I dunked XY for his honesty." ☺

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# Brandon Reborn

How an abandoned institution became a thriving village

BY KATHRYN FLAEG

**T**he place is haunted. That's the word from a handful of ghost hunters and at least one plumber, who refuses to work alone in a few of the buildings at Park Village.

These days, the mixed-use commercial and residential park a mile north of Brandon is dotted with daycares and doctors' offices, neighborhood housing and small businesses—not exactly the stuff of ghost stories. But it's Park Village's history that explains the occasional scare. The campus is still better known to longtime locals as the Brandon Training School—the last in

What the path forward seemed clear for its former residents—who were moved out of the institution and into individualized, community-based living arrangements—the fate of the buildings they left behind was less certain.

There was talk of a college campus. A few officials floated the idea of a correctional facility—a proposal that bounced among leaders. The state even approached real-estate developer Peter Heinberg, who had worked on the White Station senior-living facility in Whitehall, and suggested creating a retirement community.

Karen Birchmore, owner of the McKenney Group, Birchmore, who grew up in Brandon, remembers the haze of light pollution she did RTH cast in the distance. “The whole place would be aglow at night,” he says.

But the campus he encountered in the 1970s was a very different place—decades and overgrown with weeds. After a few short years of standing dormant, the buildings were falling, was deteriorating. There were decades to be had, especially as the state dropped its funding for various buildings. And so, through the '80s and much of

a FREE state severely disabled individuals, fell into neglect after the state moved out. Vandals stripped the building of its copper pipes and plumbing. Some of the old Plexiglas windows are cracked or broken, and those that remain aren't securely kept out the elements.

“A year ago, this was a hockey rink. The roof leaked so bad—you could literally skate in here,” Birchmore says, standing in the one roughly remaining wing of the old dorm. Today it houses a welding factory for the Vermont Fiber Mill, which turns fiber into hats, covering yarn and felt.



Early wing of a dormitory at the



Early wing of a food preparation

a series of names borne over the years by what was originally called the Vermont State School for Public-minded Children.

The charitable incorporation is that this sprawling campus—all brick buildings, winding lanes and mature, leafy trees—was founded at a time when the care of children and adults with developmental disabilities seemed best ensured within the walls of an institution. But by the 1980s, Vermont advocates for disabled individuals had soured on the idea of warehousing people in a facility out off from the rest of the community.

“It was born from having some fairly good intentions originally, in being a caretaker and segregating place,” recalls Ed Felt, who worked on the team that orchestrated the Training School's closing in 1993. “It wasn't a place that people could feel, I think like. This is my home.”

And so, 20 years ago, the Training School's beds found it to its final destination.

The state tried for years to sell off RTH in one big chunk. At one point, it brought in a host of its own firms to market the property, but the effort failed.

“Nobody wanted it,” Heinberg says. “It was built for a statewide program for housing people. It wasn't built for a local, regional market, so it took decades to unload it.”

When happened instead was a piecemeal sale. In 1994, Heinberg purchased six buildings. He spent \$7 million over the next four years converting them into affordable housing units for families and seniors. (“Thank always demand for that,” he says.)

A local construction company, the McKenney Group, bought several other properties the following year. Building by building, the former training school shed its institutional wings in favor of a hodgepodge of uses.

“There wasn't a soul in here,” says

the early 2000s, the construction group's philosophy was to pour money into the campus but by his, fixing up structures with a dash in “build it and they will come.”

“We need to do it backwards,” Birchmore says. “Spend all the money, get it ready and hope that somebody would come.”

Case they finally did. After 20 years, Park Village is almost entirely occupied. The owners of one of the most recent projects, a new mixed-use arts center (see accompanying story on page B3) are taking on the ambitious renovation of a 52,000-square-foot former infirmary. Today all the buildings on the former RTH campus but one—Building J—have been overhauled and put to new use.

New Brandon's economic development bureau is dreaming of a business incubator on food hub in Building J. It will tell deep pockets and some imagination. The one-time dormitory which housed some

The fiber-winding station, arrives by McKenney's complex and Maple View Farm Alpaca owner Ed Felt, hints at the building's possible transformation. Outfitted with fresh drywall and new plumbing, the place feels clean and industrial.

But wonder a bit further into the building, and the landscape changes. Birchmore perks up one of the bathrooms, whose hand-painted-scones have still but solar studs without doors. “The first time I saw this, they had big stainless-steel tables with straps,” he says. “They would strap people down to beds there.”

In one of the building's many rooms, there's an old 1981 clock on the wall, its hands stopped, permanently at 3:15. Old wall fixtures are still mounted in niches along the hallways. Around a corner, Birchmore points out the nearest station, now empty, where aides watched over their charges. The ceiling tile had turned

to "mash" in parts of the building by the time McKenyon started to clean up efforts, he says. Mulberger signed in the hallway corridors.

McKenyon's carpenters have ripped out interior walls in some parts of the building, leaving behind a grided, brightly lit expanse. Other sections are still a rubble's worth of little rooms, to which ITS residents were assigned in ones or twos. Some taps on a few of the doors identify inhabitants long gone: C. Blake, A. Luntan.

"You have to have some vision," Brunson admits, picking his way through the dusty, dim halls.

It's an underestimation.

It's a year of anniversaries for the former training school. In addition to marking two decades since the institution's closing, this year is the 100th since Vermont

opened movement and a pervasive belief that the developmentally disabled should be segregated, restricted or both.

The former farm large suite of its agricultural cows, children at the school helped milk cows, and pigs and chickens, and produce maple syrup. By the early '60s the school was housing some 370 residents and began admitting its first kids under the age of 5. For the rest of the school's tenure, ITS housed individuals of all ages — from small children up through the elderly. The population peaked in the 1960s with more than 600 residents, over ITS 75-year span of operation, more than 2300 individuals called it home at one point or another. Individual residents' needs ran the gamut: some suffered from severe Down syndrome, cerebral palsy or autism. Others had what experts now recognize as post-traumatic stress syndrome.

Folk — but experts increasingly realized that it might not offer its residents the best option for care.

The facility was crowded, recalls Jackie Rogers, who worked at ITS in the late '70s and early '80s as an aide and now is interim director of Vermont's Division of Developmental Disabilities Services. Two or three staff members would end up as many as 25 residents at a time, she remembers. "The staff were pretty much in control of people's lives," Rogers says. "It didn't take me too long to realize that that wasn't the way to do it, that there had to be a better way."

Paul Nichols, now 32, lived at the school from 1963 to 1979, he walked from cerebral palsy. "To me it was like a camp," Nichols says. A few pleasant memories — of doctors, a teenage romance and parties and wagon rides — are today outweighed by his complaints about the food and the

developing better housing alternatives for its residents.

Jacky Goyett, now interim director of the Office of Public Guardian in the Division of Disability and Aging Services, says that the atmosphere improved through the 1980s, when he worked at the school. Residents had more privacy and could help make their own meals. "It still was not a place that I would want to live," she says.

Services at ITS increased as medical and mental health professionals learned more about treating individuals with developmental disabilities — but so did costs. Better care meant additional facilities, educational programs and staff. In just two decades, ITS became a notoriously expensive to run.

"Group living is much more expensive than individualized support," says Jane



Justin Quenneville and Kevin Enright of the McKenyon Group at work.



Building 200 across the street building is a remnant of Vermont.

legislators authorized the formation of a state-run school for the developmentally disabled.

Believe that, Vermont sent some of its disabled children to out-of-state facilities that families wanted their kids closer to home, and the cost of outsourcing care was mounting. In 1915, the state acquired a nearly 300-acre farm just north of Brattleboro, a former horse-breeding and racing operation. The new school initially took in 45 children, many of whom were previously living at institutions in Pennsylvania, New Jersey and Massachusetts.

On the positive side, the institution provided a much-needed alternative to local poor houses and poor farms. With many families ill-equipped to handle children with special needs, and public schools closed to individuals with disabilities, ITS offered the rare chance for specialized training and care. But Vermont in the early 20th century was also home to a strong

Admission slowed at the school's final decades. Many of the institution's more independent patients moved to local homes, when they worked as farmhands, or to community-care homes. Local public

restrooms on his day-to-day life. "I was happy to get out of them," he says. "I got out of there in fact so I could."

Nichols wasn't alone in that objective. The schools' closing was hastened by an

**It's definitely a better use  
of the buildings  
than warehousing people  
with disabilities.**

TERESA WOOD

schools began catering to the needs of disabled children, and volunteer programs evolved into publicly funded day programs for disabled adults. ITS itself wasn't a "scary, horrible place" anymore, recalls

ITS resident, Robert Bruce, who turned to Vermont Legal Aid for assistance in a class-action lawsuit. Bruce wanted to move out of ITS and the so-called Blue Decree set in motion a 10-year timeline for

closure of the Division of Disability and Aging Services. "That's what caught the legislature's ear." Not only would people's lives be "undeniably better" at the school closed, advocates argued, but the costs would come down — significantly.

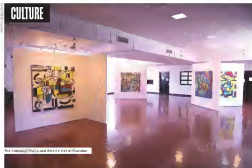
So the legislature signed off on several years of "bridge" funding, in which the state essentially propped up two concurrent systems: the institution and the emerging community-based model.

Some employees, including Folk and former deputy commissioner of the Department of Disabilities, Aging and Independent Living Theresa Wood, spent years helping residents make the transition from the institution to other living arrangements. Some went to small group homes, which housed four to six residents. Most went into "shared living" arrangements, in which a caregiver is paid

# Encompassing Mission

A Brandon couple hopes their new arts center will be true north for local artists

BY PAMELA POLSTON



The Compass Music and Arts Center in Brandon.

**“W**e could have a really great Halloween event here,” Edna Sutton says, looking a visitor through the Compass Music and Arts Center in Brandon. It’s hard to tell if she’s joking, but her smile as she says it and her softly lifting brows say “no.” The old dentist office is still down there, so on an X-ray room.”

“There’s in the lower level of the sprawling building that was once the Brandon Training School. When husband and wife Stephen and Edna Sutton bought the place in January 2012 — for “just under \$300,000,” Edna says — the task they faced was no joke.

The couple had resolved to transform the building into a haven for the arts. “Then we realized how many millions it will take to renovate it,” Edna Sutton adds wryly. Since the institution closed its doors in 1980, the building had no empty, gray-to-rustle and dissections — never mind the dentures left behind. The lower level is clean now, Sutton says, but not yet prescribable enough for a tour.

Compass sits at the southwestern edge of this leafy campus, now called Park Village. To reach it you must cross from the north and wind around a curving drive from which Compass is not visible, keeping your eyes peeled for the small, temporary signs that guide the way. The land slopes downward, so the front of the brick building appears as a flat, single-story structure. That face is deceiving. The back, which opens onto a broad cleared area surrounded by woods, reveals two levels and a much larger one.

Only when you go inside does the enormity of the building begin to sink in. It’s 52,000 square feet in a sort

of cross shape, with long wings to the right and left, and a huge former cafeteria — now a gallery — in the middle. Wandering through the dingy halls, it’s easy to get disoriented, especially with the uneasy gaze of the building exposed.

“We’re putting in the HVAC now,” Edna Sutton says apologetically. But it’s easy to latch on to her enthusiasm as she describes what each room will eventually become.

When the Suttons first visited the building, Edna says, “Stephen went in one way and I went the other, he thought recording studio and I thought classroom space.” Stephen is the owner of Divine Arts, a classical-music record label. Back in Yorkville, England, Edna was the executive director of a local authority that oversaw education and social services.

Despite the mess, a dream was born. And, like parents with a newborn babe, the Suttons focused on the building’s promise, granted their wish and began to rough out the dry-drip stages. Currently under construction are Compass’ music and art wings, each of which will offer rentable studios. Already finished are the gallery — which opened with a reception for abstract painter Roger Cook last Friday — a gift shop and a small room with an exhibit on NTS history. In time, the building will hold a phonograph museum, folk, music-listening noons, performance space and whatever that couple has next in store. Edna Sutton also envisions

“a sort of amphitheater space” and an outdoor sculpture park in the back.

Compass Music and Arts Center has sponsored a foundation — a nonprofit branch that will enable the Suttons and their board to apply for grants to help carry out their ambitious mission. That, broadly, is to support local arts education and development. “We want to be a working-artist community and learn from each other,” as Stephen Sutton puts it. He notes that he’d like to see instrument making and repairing, maybe even a music therapy office, sharing the spacious quarters.

Compass will also become a venue for local and touring performers, which the couple’s business, Brandon Music, currently hosts just a few miles to the south. And, not least, the Suttons intend this erstwhile infirmary to be a welcoming destination for their new neighbors in Park Village. “We want them to use this place,” Edna Sutton says of the residents of 86 or so nearby apartments. “We’re reaching out. And some of them have already wandered in.”

To thank that the couple, when they first laid eyes on this building, had only been looking for storage for Stephen Sutton’s record label.

**T**he British label Divine Art began as something of a hobby for Stephen — an, considerably, the same year the Suttons. Having solved that down avenue, the point, that by 2005, the label was more useful enough that he left his job as a commercial and property attorney to focus on it full time. Divine Art merged with several other labels over the next few years, and it now offers a catalog of some 320 titles — a number that grows weekly. The focus is decidedly not on classical music’s premier box, but on lesser-known composers from centuries past right up to the present.

In 2008, Sutton opted to relocate his business to Brandon. He and Edna had been summering in Rochester for 18 years but liked the looks of the “strangest small area in Mississippi, plus rivers and oysters” on the other side of the mountain, Stephen explains. Besides, renowned folk artist Morris Kinkle had vaulted his studio just outside town, on Country Club Road, and moved into the village. “We agreed to buy it and flew back to England an hour later,” Stephen recalls. The couple had an irrevocable five-year stint.

“It’s hard to get a green card if you’re self-employed,” he explains. “But we’re working toward getting [Compass] to a point that the immigration office will be satisfied we’re doing something useful.”

For now, the Suttons plan to keep Brandon Music going, too. The seasoned vet here backs a shop filled with CDs and gift items and a museum, which Edna oversees. It serves American and classic British fare on the second floor, where she has a poetry nook, cups and boxes of tea are both decorative and for sale. A grand piano and a cluster of mic stands occupy one corner of the

**WE WANT TO BE A  
WORKING-ARTIST  
COMMUNITY  
AND LEARN FROM  
EACH OTHER.  
STEPHEN SUTTON**



Stephen and Laura Seaton

ary, high-ceilinged room, evidence of the concert series that Stephen Seaton hosts — and often records — there. The acoustics, he says, are superb.

Stephen recently acquired a pile of recording-studio equipment, which joins his own devices for audio restoration and the mastering of old recordings. His biggest desire seems to be discovering really obscure music, such as recently unearthed manuscripts by British composer Charles Avison “that had been lost for 250 years,” he says.

Stephen plans an eventual “proper suite” for recording downtown at Composus but says, “We want it to be somewhat makeshift, so we can record in different spaces” in the building.

He does intend to move his photographic museum to the new facility from its current cramped lodging beside Brandon Music. Seaton’s collection of “31 or 40” home-video-filming devices from the 1960s through 1990s — in other words, they’re varieties of terrible — “Here, we’ll have more space to acquire and display more of them,” enthuses Seaton, who gets a kick out of stating for whom the Williams is ancient history. “We’ll also demonstrate the evolution of records themselves,” he adds. “Then there’ll be room for radios, old TVs and 35mm film.”

Gale Formative of Outer Creek Media, who streams music at [chicatruck.com](http://chicatruck.com) from his office at Composus, represents the opposite end of the technology spectrum. The music includes recordings from Dime to zero or other labels, Stephen says. “We’ll develop it bit by bit with dedicated programming.” As both a tenant and partner with Composus, Formative “will help us develop the studio,” he notes.

As for the recording projects he envisions at Composus, Stephen wants to “see what the demand is” but he will probably stick to classical and light jazz, he says. Great live talent and distribution connections, his legal savvy and his numerous accolades on iTunes, Amazon and the like, Stephen says. “We can do

it all for [musicians] in one fell swoop.” He says he’d like to bring in students “to learn how we record” — though one wonders where he’s going to find the time.

While Stephen Seaton says he could easily take over the entire building with music, he concedes, “I just made sure that the place would be multidisciplinary.”

Edna Seaton’s plan for the other wing of Composus are just as expansive. The individual artist studios they’re planning might very well turn into long-term residences — she says again for those readers here so far Edna is considering poetry and creative-writing readings and workshops and has scheduled a monthly reading series to begin in August. “We want to hook people in to what they’re already interested in and invite them to learn more,” she says. “Keeping up with it will be the challenge.”

Indeed. In addition to running the tavern at Brandon Music, Edna oversees the development of the cafe at “her” wing, and events programming. She works closely with the board and will become its president this week. Neither Edna nor Stephen Seaton seem to be planning retirement any time soon — but they’re not making around this old refinery shell. The board is active, and the Seaton has hired Kathryn Marshall as exhibit director for Composus. The current exhibit most vividly expresses the potential of the arts center so far.

In that former refinery, with its white walls and iron-curtained floor, now freestanding display units now hold large-scale paintings by Boston-based artist Roger Reed. The old room that was once filled with sentimental oilies and shams has been transformed into a clean, minimalist and hot-lips gallery. It’s as if all the building’s old, unpleasant memories have been wiped clean, too. As in Rock’s vividly colored abstractions, everything is open to new interpretation. ☐

## Brandon Reborn BY JOE

a ten-foot wing to house mill race for a dispirately disabled individual, think lost car for adults.

Starts brand jobs — though not as many. Full says, so state employees had originally hoped. But ultimately, she believes residents were better off in their new homes “A lot of people became a lot calmer, because they could live in smaller places that respected their own rhythms and needs,” she says.

Brandon residents responded to the school’s closing, predictably, with trepidation. BHS employed hundreds of state employees in the region, and Wood says some people were frightened at the prospect of losing those jobs. Surprisingly, though, there were remarkably few layoffs, or reductions in force, when the school closed. That’s in part because several former aides and caretakers opened their homes to former residents.

Still, the town took a hit. No longer was there an influx of hundreds of state workers into the downtown at midday, when they could squeeze in a lunch break at a local diner.

Wood is convinced that Brandon is better off in the long run without BHS. “It’s definitely a better use of the buildings’ three warehouse-like people with disabilities,” she says.

But she never lingered for long on what would be of the school itself after the institution closed. “We just wanted to get rid of it as soon as possible,” she says.

“I was sitting here crying, remembering when I was a little tiny baby here in Born R.” Valerie Cameron told the Bristol Herald on the occasion of the school’s closing. “Now I’m happy Brandon Training School is closing for good. I miss some of the people from here, and I’m happy to see them. But I don’t want to be back here. I don’t want anyone to live here again — not even prisoners.”

It came: there are plenty of people living at the former BHS today. The Housing Trust of Bristol County is putting the building through on a new housing development in the former administration building, outfitting the apartment complex with solar panels and a biomass boiler. And Hingham’s 74, semi-rural — with rents between \$700 and \$1000 per month — are all full.

Benson recalls how deadly the contagion was when she wandered around it after the closing ceremonies, 20 years ago. “It felt hollow,” she says. “A good hollow. But there was something really disturbing about it.”

That’s mostly changed — though Brandon who runs both the algae farm and the fiber mill with his wife, Debbie, admits she needed some convincing to move into the former BHS doors.

“When I first started talking about this with my wife, she said, ‘You know, that building just scares me,’” Brandon says. His response? “Trust me.”

New Brandon’s economic development director, Steve Beck, is hoping a few more training souls will look beyond Building J’s remarkable appearance and trust that the rest of this complex could become something newsworthy. He

and Brandon have pitched several businesses on the space, but Brandon admits there have been a few “It’s out of here” responses after a tour of the building.

Earlier this month, a group of craft-like contemporary gallery met in the one-time dining hall at Building J to discuss ideas for a business incubator or food hall. What if one of the old dormitory wings could be a cheese-making factory, and another combined with a commercial kitchen?

“It’s not going to happen overnight,” Beck cautions. “I think a lot of people think that economic development is just flicking a switch. It doesn’t work that way.”

A school’s closure from Building J, the new owners of Building K — Stephen and Edna Seaton — are learning, still frustrated. When the couple took possession of the building in January 2002, no business was underwritten. The Seaton weren’t dissatisfied. They’ve set up shop on the Composus Music and Arts Foundation and are dreaming big.

“We just got past that the building was scary for another life,” Edna Seaton says.

It took 20 years, but today that description applies to the Brandon Training School as a whole.

“It’s gone from an abandoned hunch of buildings to a thriving little village,” says Hainberg. Ghosts and all. ☐

**A year ago, this was a hockey rink. The roof leaked so bad ... you could literally skate in here.**

**KEVIN BURCHMORE**

# Watching the Detectives

Two seventysomething private eyes keep their minds and sleuthing skills sharp

BY KEN PICARD

Private investigators Peter Barton and his longtime business partner, Anita Bobec, are cutting like the hardboiled gumshoes of the 1940s like most ex. Anyone who notices them in a restaurant, bar or hotel lobby is likely to assume they're just a retired couple on vacation, or in town visiting their grandchildren.

And that's the perfect cover, Bobec says, for "blending into the woodwork" as they conduct the covert surveillance and background checks that are the bread and butter of their Brentford-based private investigation firm, Backgrounds Plus & the Barton Agency.

The agency, which Barton launched in 1974 as a security firm for Vermont's growing ski industry, now offers a variety of services to clients throughout New England. They include criminal background checks for companies looking to hire new employees, less pleasant for rental car fleets, internal probes of fraud or industrial espionage, and security and threat assessments.

Barton and Bobec also help individuals find lost family members and spy on spouses suspected of marital infidelities or reneging on child-support payments. Following the spate of embalmment cases that have plagued Vermont in recent years, Barton and Bobec have occasionally been hired by companies to investigate embezzled funds — then to make evidence of the offense, as well as the offense, quietly go away.

Don't say when police dramas and real-life crime documentaries are ubiquitous on television, Bobec says she often has to dissuade her clients of the notion that such investigations will be quick or easy. Some cases can take months, even years, to resolve.

"Private investigating is nothing like what you see on television," she explains. "We are never able to solve a problem in 45 minutes or an hour. It just doesn't happen."

That's not for lack of experience. Bobec and Barton both entered the field after decades of working in law enforcement. They honed their sleuthing skills in the pre-internet era, before people assumed that anyone could be tracked down with a few keyholes and mouse clicks. In many respects, these private eyes still do their work the old-fashioned way: by interviewing subjects, poring over public records and conducting surreptitious stalkouts.



However, for both safety and liability reasons, neither carries a gun.

Indeed, Bobec and Barton both say one of the more interesting aspects of their work is trying to devise clever — but legal — ways of acquiring the information their clients want. Private investigators

must be licensed in Vermont, but that license doesn't allow them to do anything that's forbidden to ordinary citizens, such as trespassing, photographing or videotaping people through open doors and windows, or entering someone's home or business without their permission. Private

investigators also may not intercept themselves in financial transactions — though they're not above the occasional act of protest and education.

Barton recalls one case involving a family that had lost track of an elderly relative, whom they believed was living in a nursing home somewhere in Chittenden County. After "making some calls and talking to some people," Barton says, they narrowed the search down to a single nursing home in Burlington.

Because of federal health care privacy laws, the nursing home would neither confirm nor deny that the woman resided there. Barton had to find another way of confirming that info — without breaking the law.

"We sent some flowers over to her, and they took [the floral] night into her room," Barton recalls. Barton's kind delivery person confirmed the woman's identity before handing over the floral arrangement. She got a bouquet — and the family found its lost aunt. Mission accomplished.

Bobec recalls another case, in Brentford, involving a woman who loved them after her mother admitted, on her deathbed, that she'd had a baby years earlier and given it up for adoption. Because the client's other sister had died of cancer, Bobec says, the client really wanted to find her lost sibling.

After about six months of "lead work," Bobec contacted the case via a news clerk, who revealed that the adoption, which dated back to the 1940s, had occurred in Cleveland, N.H. Also, Bobec later discovered the child had died in infancy as she had the sad duty of informing her client that her lost sister was also deceased. At least, she says, her client now knew her other sister's fate as well as where she was buried.

Other cases, Bobec notes, have happened endings.

"I had the pleasure of searching up a 30-year-old husband's child with him after 20 years of not knowing where she was," Bobec says. "She that was very positive."

Barton and Bobec don't just track down lost relatives. Barton recalls one case involving a high school graduation ring, which had been discovered by construction workers in Newport as they were laying a new sewer line. When the workers pulled out the old pipe, the ring dropped on the ground. Although it was engraved



with its owner's initials, no one could figure out to whom they referred.

Anonymous contacted Scott Wheeler, publisher of *Rensselaer's Northland Journal*, to ask for his help. Wheeler, whose father attended high school with Barton's wife, called Barton. In this case, the Barton Agency had no paying client — just an unsolved riddle.

It took more than six months, Barton says, but after searching through Social Security records, he eventually determined that the man belonged to a woman whose husband had been a doctor in Newport. She was living in North Carolina under a new married name.

"I called her up," Barton remembers, "and she thought I was *Lacey Tynes* calling her about a class ring." Evidently, the woman didn't even know her lost son.

The Newport class ring case highlights one of the less glamorous aspects of the job, Baber says. Much of the day's work involves combing through old birth and death certificates, court records and other public documents that are tracked away in municipal offices and not searchable online.

"It's lot of it is tedious work, and no two cases are ever the same," Baber says. "There's always some unique twist that's in [one case] that wasn't in the other."

Baber, 73, spent 35 years in Vermont law enforcement — before becoming a licensed private investigator. The Bennington native started as an era when female cops had very short career lifelines. In fact, she was her current business associate while working as a meter maid for the Bennington Police Department.

"Every time I came to town, she gave me a ticket," Barton says with a chuckle.

Baber was later promoted to office administrator, where she supervised clerks, detectives and — parking enforcement officers. Though she won't on the street much, Baber says she always enjoyed the effort work of coordinating police records, working with evidence and helping field officers with their investigations.

"Through someone," she says, "I learned what to look for and where to look for it."

Eventually, Baber was asked to lend a hand at the Bennington Police Department — where, at the time, Barton served as police chief. The two became fast friends and have remained so ever since.

Barton, who's 75, got started in law enforcement in 1959 at the Vermont State Police, where he later became one of the first investigators with the then newly formed Bureau of Criminal Investigation. He went on to serve as chief investigator at the Vermont attorney general's office

and later in the Bennington County state's attorney's office.

Barton left law enforcement in the late 1980s to work as the security director for the Mount Snow resort and ski area. He founded the Barton Agency in 1994 to provide security services to New England's rapidly growing recreational industry. The business quickly expanded into other industries, including retail, banking, manufacturing and utilities.

Investigative work has certainly changed over the years, Barton says, and not only because of the advent of the digital age. These days, private cops need to know not only whom their clients are seeking, but why.

Barton points to the case of Amy Lynn Rayer, a New Hampshire resident who was stalked by Karen Waters, a former classmate. According to court records, Waters had an internet-based private investigation firm to learn everything he could about the object of his obsession, including Rayer's birthday, Social Security number, address and place of employment. Armed with that information, Waters drove to her

workplace on October 15, 1999, and fatally shot her as she left work, then killed himself.

The case sent shock waves through their profession, Barton says, because the investigative firm was later deemed responsible for providing the killer with all that information. Today, Barton and Baber learn as much as they can about their clients' motives, not only to forestall such tragedies but also to avoid potential conflicts of interest. Sometimes they get asked to investigate someone, only to discover later that the person is connected to a current or past client.

Though the work is unique and satisfying, Barton admits it's not the most lucrative. "You're not going to get rich," he says, "especially in Vermont."

Stress-freeless, Barton and Baber look up they love their jobs and the people they meet. It keeps them busy — physically and mentally.

"I have a lot of friends who retired who didn't do anything, maybe worked around the house or played some golf," Barton says. "I lost them all within a couple of years."

Data for Baber, who says she plans to keep working full time for the foreseeable future.

"I don't know what else I would do," she says. "Staying home and doing taxes is just not my idea of fun." ☐

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ANITA ROBBE

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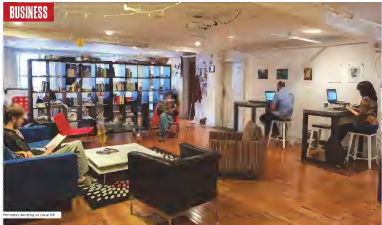
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# Members Only

Coworking spaces offer creatives a room—or a desk—of their own

BY CATHY RESMER

## BUSINESS



Members working at Local 64.

**V**ideo game developer Chris Hancock used to rent an office for his company Tord Studios, in downtown Montpelier. But eventually, he says the cost of rent and utilities—more than \$200 a month—became “an expense I didn’t want to keep carrying.” So the gaming industry veteran downsized his business in June 2012 and started working from home.

Though his new headquarters were cheaper, Hancock also found the arrangement challenging: He didn’t have an ideal space for meetings—coffee shops and his home office didn’t cut it—or a place to put additional employees.

So that July Hancock joined Local 64, the capital city’s coworking space, which had opened the previous month. He paid \$45 a month to work at one of the desks in Local 64’s funky, art-filled common room

**WHAT’S COOL ABOUT THIS IS, I CAN EXPAND AND CONTRACT AS NEEDED. IF YOU HAD A LEASE, YOU COULDN’T BE THAT FLEXIBLE.**

CHRIS HANCOCK

on weekdays from 9 a.m. to 5 p.m. That membership fee gave him access to Wi-Fi, a printer, a bathroom, a kitchen, a couch—and an office full of other creative types like Hancock. “That was a great way to get started,” he says.

Hancock recently took over as CEO of educational-gaming company Learning Touch; he’s now renting a small office at Local 64 for \$280 a month and can come and go whenever he pleases. He also hired two Champlain College students as paid

interns through the Vermont HITBC program. Rather than spring for a larger office, Hancock made both of them members of Local 64.

“What’s cool about this is, I can expand and contract as needed,” he explains. “If you had a lease, you couldn’t be that flexible.”

Hancock’s experience illustrates why coworking spaces—common offices that rent desks and rooms to self-employed professionals and startups—are popping up

across Vermont. There’s one in Montpelier, one in Middlebury, one in Rutland and at least three in Burlington—a new one, the Karoo Red House, just opened this month in the headquarters of Zuger & Pucki Group Design.

As large employers such as GE Healthcare and IBM shed employees, the state’s population of nonunion, independent workers seems to be growing. Vermont ranks eighth in the nation for new business growth, according to the 2012 Kaufman Index of Entrepreneurial Activity Initiative. You can see some of the people behind this statistic up close at the state’s coworking spaces.

The coworking movement began in San Francisco in the late 1990s, fueled by software developers who could work from anywhere. The concept has since spread around the world. Online magazine

Deskong estimates there are now more than 150 coworking spaces in the U.S. alone.

Some are supported by nonprofits, while others are stand-alone businesses. Local 64, for example, is owned by Cabot entrepreneur Lars Hasselblad Torres, who recently became director of Vermont's Office of the Creative Economy. All coworking spaces invite members to share resources. And they create a collaborative, professional environment for workers who don't share an employer, affording the benefits of spontaneous water-cooler conversation without the banalities of office politics.

Hasselblad is one of 12 Local 64 members, a crew that includes writers, online marketers and illustrators from all over central Vermont. They provide the camaraderie that is "part of what you miss out on" when you work from home, he says. A fellow Local 64 member recently roped Hasselblad into running a 5K fundraising race, for example — his first in 20 years, he says.

Local 64 isn't just a social outlet, Hasselblad points out: It's also become a hub for the fledgling Vermont Game Developers Association. Its founder, game producer Edmar Mundschau, is a member. The group hosted a function for lawmakers at Local 64 last fall and staged a gaming showcase at the Statehouse in January.

Hasselblad has hired other members to work on his projects. His often refers to one of them, an online marketing consultant, as his "in-house marketing specialist."

Members of Vermont's other coworking spaces agree that they offer valuable networking opportunities. During a community coffee break one month, Friday at Burlington's Office Squared, web developer Nathan Blakemore notes that one of his fellow O2 members have become his clients.

"My lawyer's right there," he adds, pointing to an office down the hall.

O2 is the state's oldest and largest coworking space. Owner Jon Mincer says the supports 40 to 50 members, who can have unlimited access to one desk for \$200 a month, others occupy small offices. All have access to Wi-Fi, as well as a kitchen and a conference room that costs \$60.

Mincer, an IT consultant, created O2 back in 2009 in part because the needed his new office space. He partnered with real estate developer David Herrington to open her first location at 105 Main Street. Since then, O2 has expanded twice — into the basement of Herrington's building at 77 College Street, and then to one of that building's upper floors which houses more offices. O2 will take over an upstairs floor of 305 Main in the next few months.

Mincer says she's been asked to expand into Williston, St. Albans and Ferris, but for now she's staying put. She's wary of taking a cookie-cutter approach — such of those

spaces has its own personality, she says, depending on the members it attracts.

To a nonmember reporter, O2's College Street space seems a little more traditionally professional than Local 64. The floor is carpeted, there's a handicap-accessible ramp at the door, and the conference table's glass top displays business cards from members and IT professionals. O2's members include lawyers, an executive coach and a financial consultant.

The vibe is distinctly different at Study Hall Collective, a coworking space formerly known as Three West Collective, just down the street from O2 at 309 College Street. Unlike Local 64 and O2, Study Hall doesn't rent desk space to nonmembers; it doesn't have private offices,

from there, too — the pair has created a family-friendly photo-shoot area called Nerdz.

The estimate of 150 isn't right for everyone, Latta says. Study Hall is currently 3.5, with hole turnover, but when there is a vacancy, he looks for members who won't be disruptive to him. Someone who needed to be on the phone every day from

9 to 5 would not be a good fit, for example. "That doesn't really work well in an open space," Latta explains.

Latta, who lives at Shelburne with his wife and two sons, says many of the members have small children at home or are newcomers to Vermont. One member, a user-experience designer, relocated a few months ago. Her chest bone is still in

VCKT also runs its own coworking space for nonprofit hobbyists at 10 members work on agricultural as well as digital projects. None of them pay rent, but all are required to share their skills with the group.

Brudery says coworking spaces in an ideal solution to the problem of vacant second-floor retail space in small towns.

The state could support 15 to 20 such spaces, Brudery suggests. "What a network that would make!" He thinks Vermont's appointment to join the creative economy is "an incredible signal" from Gov. Peter Shumlin that the state supports coworking.

Torres, Mincer and Latta all caution that coworking space isn't a big money-maker, however rewarding it may be to run them, the profit margin is low to nonexistent.

Their heart's stopped April Di Paolo. Kismet Design, from opening the Kismet Hill House in its Burlington HQ, Brudery has continued for the internationally known firm, which closed its New York City office in the past few months. Chief creative officer Michael Zagar says company leadership decided to shrink its financial footprint after realizing it was using the 11,600-square-foot second floor to house just 15 employees.

So JDK moved its workers upstairs and began renting out its office. A 200-square-foot office with great light rents for \$700 a month. For \$200 a month, nonmembers can secure desk space and use the Wi-Fi, conference rooms and common areas.

After two weeks, seven of the 20 spaces have been taken. It's easy to see why. The space, above JDK's art gallery and Magneto's Cafe, retains the former grocery warehouse's warped wood floors, along with a whimsy mural by the late artist and former Wisconsin resident Mike Walsh.

Zagar insists that acquiring the Kismet Hill House wasn't a financial decision — he'd inspired by the creative energy of the coworking movement, he says, and wanted to encourage interactions between his company and his tenants. JDK whose clients include Burton Snowboards, Virgin Mobile and Nike, has often found it impossible to outsiders. Now it's opening the door and inviting people to.

Zagar says the space's name reflects that desire. "Kismet" evokes the notion of perfect advice and support flowing, while "and house" suggests the hub of activity being inside the space to become. "It will be a supercollider of creativity," he predicts.

At an open house one recent weekday evening, Zagar demonstrated what he was talking about by mingling with the guests and his two infants, offering feedback on one woman's midlife-pregnancy photo.

Christine Lango, a self-employed designer who showed up to tour the space, watched them talk and quipped, "You won't see that at Starbucks." O



Owen Hasselblad and Jon Mincer  
Study Hall Collective



A common area of the Kismet Hill House

either. For \$300 a month, each of its nine members gets a single desk in a spacious, knocky-esque third-floor loft with wood floors, brick walls and exposed wooden roof beams. They also share a small conference room.

Graphic designer Jackson Latta opened the Collective in 2008 after trying and failing to get an affordable office of his own. A former Burton Snowboards designer and a pair of digital strategists are among those who share the space. Latta's business partner, designer Jory Bagshaw, works

New York City. Latta says, but the graders to work from Burlington.

That's one reason why Vermonters should embrace coworking spaces, says David Brudery, president and CEO of the Vermont Center for Emerging Technologies. Brudery says these communal offices as a "low-cost, high-impact" way to attract and retain professionals and keep young people in the state.

In March, VCKT published "Coworking in Vermont: A Starter Guide," a 30-page white paper by Local 64 owner Torres.

# Head Strong

Promoting a new documentary, former pro snowboarder Kevin Pearce hits the mics instead of the pipes

BY LINDSAY J. WESTLEY



Kevin Pearce, 2007 at the resort's cable

**T**wo professional snowboarders wrap through the credits of a new documentary, playing an effortless game of follow the leader in a half-pipe. The clip was filmed in 2007. One of the riders — Brian Wilts — became one of the best snowboarders in the world, winning nearly every major competition and making gold at the Vancouver Olympic Games. The other rider, Hardland native Kevin Pearce, spent the Vancouver Olympics in a hospital bed, recovering from a traumatic brain injury he suffered just 49 days before the games.

Pearce's devastating 2009 accident in Park City, Utah and his slow recovery are the subjects of *The Crank Reed*, a documentary by Lucy Walker (Devil's Playground, Warm Leads). The film premiered at the 2013 Sundance Film Festival and will be shown on HBO on July 15. It will also be screened this Saturday, June 22, at Dartmouth College, at the request of the Pearce family as a thank-you for the Upper Valley community's support. (Kevin is the son of noted glaciologist Alison Pearce.)

The *Crank Reed* chronicles Pearce's single-minded dedication to the sport, his years of vicarious awe at top athletes (including White) and the traumatic accident that ended his professional snowboarding career. It's also a gut-wrenchingly beautiful story about determination and searching for fulfillment when the thing that defines you is taken away.

Walker and Pearce met at a Nike conference where she was mentoring; he was still in the early stages of his

recovery. Walker was familiar with Pearce's story, thanks to the overwhelming support from his closest buds, the so-called "Friends Crew" (there's no "F" in "Friends," they claim). They printed up the red and blue "I Ride for Kevin" stickers that plastered virtually every snowboarder's bumper, board and helmet in 2010.

During interviews after shooting *The Crank Reed*, Walker and she knew as soon as she met Pearce that she would make his story into a film — even though no one knew how the ending would look. Kevin Pearce and his family were similarly eager to make something happen.

"I felt so lucky to have this amazing network to help me get through this — I got help and went all the way to the bottom, but I put the work in and believed I could come back," Pearce said during a phone interview from Carlsbad, Calif., last week. "I thought it was important to share that experience with people of I could."

Pearce had another goal: not educating people about traumatic brain injuries. Like most action-sports athletes, Pearce and his Friends can revert a laundry list of severe injuries. But, until Pearce landed in the hospital, brain injuries weren't typically on the list.

"I've probably had, I don't know, maybe eight or nine concussions in my life, and my friends, too, and I'd never heard of a traumatic brain injury," Pearce said. "It just wasn't something people were talking about."

Walker's film is an intensely personal testament to the brain's power over the body, largely told through 20 years of amateur footage of Pearce's family and friends and televised coverage of competitions. The visual record of his near-fatal 2009 accident is strikingly sharp. It's, as Walker described it in a recent interview, "as if you'd set up a camera and asked someone to have a life-changing crash in full focus at the center of the frame, and then deliver to the bottom of the frame."

Other segments of the story were recorded via GoPro helmet cams or cellphone videos, an excerpt from the Pearce family's home movies. Walker's sensitive editing fuses the pieces into a deeply personal exposé of how it feels to go from being the best in the world to measuring success on a different scale.

That makes it tough to watch. The damage the TMJ wrecked on Pearce's body is painfully and meticulously catalogued in the film. The accident in Park City left him in a coma for about a week. He woke up unable to communicate, surrounded by his love-kiss family, which marked his progress in terms of finger twitches or eye blinks. Even when Pearce managed to walk unaided, progress remained slow.

Walker slips none of this in her film. In one scene, Pearce goes in for his two-year checkup and meets another TMJ patient — Grant Mousouni — a one-time snowboarding enthusiast who can do little more than rumble a few words from his wheelchair. After a short one-on-one conversation about snowboarding, Pearce turns to his mother and whispers reverently, "I would like that. I want to live that." But Pearce just contradicts him wordlessly, with tears in her eyes.

Kevin Pearce is quick to reiterate the rule his parents and his three brothers, Adam, Andrew and David, had in his recovery: Walker spends a substantial amount of time with her camera on David, who talks frequently about his own struggles with Down syndrome. David is also the only family member who openly expresses the family's concerns to Kevin when he starts talking about snowboarding again.

"David is such a huge, huge part of our family, and Lucy did a great job of seeing that, and seeing how hard my accident affected him," Pearce said. "When I was going through everything, I never saw how much it really hit David — and then you watch the movie, and you're just like, 'Damn, it really really affected him.'"

It's David whose vibrant presence finally persuades his brother not to attempt a return to competitive snowboarding. That hasn't stopped Pearce from starting to ride powder in the backcountry, though, or from surfing.

**I WANT PEOPLE TO BE  
AWARE OF THIS AND  
JUST TO REALIZE  
HOW IMPORTANT YOUR  
BRAIN REALLY IS.**

KEVIN PEARCE



Left image from Graham Nash

during the summer. It's also working on recovering some of the joy snowboarding gave him by other means.

"I'm still trying to figure out exactly how to capture what snowboarding means to me and how it fulfills me," Pearce said. "I think it's because I found something that I was really good at, and that's pretty special. I was never really successful at anything else in life, so to have snowboarding and to be at such a level was just incredible."

Pearce has started speaking to groups about TBIs and the importance of wearing a helmet; he noted that announcing at competitions and public speaking both help him recognize the feeling of being in front of a crowd on a snowboard. He's also launching a campaign, called #LoveYourBrain, a concept he and Walker came up with as the documentary developed. While the filmmaker has taken on the second-screen aspect of the campaign, Pearce wants to make the effort even bigger, and he speaks fervently about what he aims to convey.

"I want people to know about all the things you do do with when you have a brain injury, because it's a daily struggle, and I get so mad when I do all these stupid little things wrong," he said. "It's so damaging

to have your brain and to blame it—I want people to love their brains and be good to it."

"Your brain is such a complex machine, and we know relatively so little about it," Pearce continued. "I want people to be aware of TBIs and just to realize how important your brain really is."

Pearce has several speaking engagements lined up for what he called a "bravely packed summer." For most of that summer, Pearce will be attending film festivals around the country, with a stop in Vermont for the Brandy Gathering music festival happening June 28 and 29 in Windsor. Then he'll be off to New Zealand and Australia in attendance for several snowboarding competitions.

"The next stage of my recovery is finding the fulfillment and whatever it is about snowboarding that made me really feel alive in something else," Pearce said. "I haven't found that yet, but I'm doing things that are definitely making me feel good and really happy again." ☐

**f** The Brain After Snowboarding: June 28, 7 p.m. at Springfield Auditorium  
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40-49  
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**BALLOT**

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1. Best restaurant if you're paying
2. Best restaurant if they're paying
3. Best new restaurant (opened in the last 12 months)
4. Best breakfast/brunch
5. Best lunch
6. Best cash
7. Best Chinese take-out
8. Best Thai
9. Best Mexican
10. Best vegetarian fare
11. Best pizza (restaurant)
12. Best pizza (delivery)
13. Best burger
14. Best burger
15. Best cremerie
16. Best place to get late-night food
17. Best cheese
18. Best food cart/truck
19. Best craft brewery
20. Best cidery
21. Best winery
22. Best sports
23. Best locally owned ice-cream company
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26. Best icehouse
27. Best bakery

28. Best natural-foods market
29. Best farmers-market vendor
30. Best CSA
31. Best wine seller
32. Best chef

### Arts, Entertainment & Recreation

33. Best large live-music venue
34. Best small local-music hot spot
35. Best place to play pool
36. Best up-and-coming musical performer
37. Best unsigned band
38. Best hip-hop artist/group

# SEVEN DAYSIES

2013 GUIDE TO READERS' PICKS

- 39. Best startup comedian
- 40. Best club DJ
- 41. Best actor
- 42. Best visual artist
- 43. Best Church Street performer
- 44. Best local clothing designer
- 45. Best local jewelry designer
- 46. Best art gallery
- 47. Best movie theater
- 48. Best festival
- 49. Best theater company
- 50. Best performing arts venue
- 51. Best public golf course
- 52. Best ski/slide slope
- 53. Best cross-country ski area
- 54. Best place for a weekend getaway
- 55. Best day trip with the kids

## Media

- 56. Best print/web journalist
- 57. Best broadcast journalist (TV or radio)
- 58. Best meteorologist
- 59. Best radio DJ
- 60. Best radio station
- 61. Best Instagram feed
- 62. Best Twitter feed

## Services & Stuff

- 63. Best women's casual clothing store
- 64. Best women's evening-wear store
- 65. Best men's clothing store
- 66. Best shoe store
- 67. Best vintage/secondhand clothing store
- 68. Best children's clothing store
- 69. Best eyeglasses store
- 70. Best jewelry store
- 71. Best beauty-product purveyor
- 72. Best pet daycare
- 73. Best pet-supply store
- 74. Best children's toy store
- 75. Best musical-instrument store
- 76. Best bookstore
- 77. Best housewares store
- 78. Best furniture store
- 79. Best antique/secondhand store
- 80. Best lighting store
- 81. Best camera store
- 82. Best place to buy a computer
- 83. Best floral shop
- 84. Best wedding venue
- 85. Best florist
- 86. Best outdoor outfitter
- 87. Best bike shop
- 88. Best auto-dealer
- 89. Best place for car repairs
- 90. Best real estate agency
- 91. Best garden center
- 92. Best bank/credit union
- 93. Best place to buy a pipe
- 94. Best adult toy store
- 95. Best hair salon
- 96. Best place to get body art
- 97. Best health club/fitness studio
- 98. Best spa
- 99. Best manicure/pedicure

## Bonus Categories

1. **Best bartender**  
Where'd does he/she work? Explain in a sentence or two why this person deserves the Daysie.
2. **Best band**  
Where'd does he/she work? Explain in a sentence or two why this person deserves the Daysie.
3. **Best facial hair on a Vermonter** (attach a photo)
4. **Best tattoo on a Vermonter** (attach a photo)
5. **Best-dressed Vermonter** (attach a photo)
6. **Cutest couple in Vermont** (attach a photo)
7. **Daysie man dopping anger** (attach a photo)

## The Rules

1. Entries with fewer than 30 answers will not be considered.
2. Play fair. Comparing to win is great, but duping your ballot or otherwise cheating this system is just plain evil. Got it, do it.
3. Names must be in Vermont.

Find out the winners in our special Daysies issue on July 31!



# Vote online at [sevendaysvt.com](http://sevendaysvt.com)!

Or mail your Daysies picks to Seven Days, P.O. Box 1164, Burlington, VT 05402.







FIRST ANNUAL

# BARTstool

## BURLINGTON

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FRIDAY  
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### A Downtown Burlington Pub Crawl!

BARSTOOLS FROM YOUR FAVORITE DOWNTOWN BARS HAVE BEEN TRANSFORMED BY LOCAL ARTISTS INTO WORKS OF ART. GET YOUR CRAWL ON TO CHECK OUT THIS UNIQUE COLLECTION OF ARTIFIED BARSTOOLS AND BID ON THE PIECE YOU FANCY MOST IN A LIVE AUCTION AT EACH STOP! ALL AUCTION PROCEEDS WILL BENEFIT SEABA AND THE ARTISTS.

MEET AT CHURCH STREET TAVERN AT 6:30PM \* CRAWL KICKS OFF AT 7PM

 <b>Artist of The Dump Shop</b> <b>CHURCH STREET TAVERN</b> <b>7:00 PM</b>	 <b>Battle Trail Arms Shop</b> <b>FINNEN'S PUB</b> <b>7:10 PM</b>	 <b>Urban Seed Vodka</b> <b>MILVORD'S UPSTREET CAFE</b> <b>8:20 PM</b>	 <b>Deegan's Smoke</b> <b>THREE NEEDS</b> <b>9:00 PM</b>
 <b>Laura Stein Natural Studio</b> <b>SWEETWATERS</b> <b>9:10 PM</b>	 <b>Michael Nadel</b> <b>THE SOUFFLER STEAK &amp; ALE HOUSE</b> <b>10:20 PM</b>	 <b>Tyler Overstreet</b> <b>FIKES' PLACE</b> <b>10:20 PM</b>	 <b>Amy Radcliffe Books</b> <b>NECTRA'S</b> <b>10:40 PM</b>

FOR FULL EVENT DETAILS VISIT:

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# Inn Style

A boutique hotel brings back the quirk to Montgomery cuisine

BY ALICE LEVITT

**A** blackboard out front advertises *waited* five-range chicken lovers. In many small Vermont towns, this might be more discouraging than enticing. But this is Montgomery Center, the town that was once home to Zuck's on the Rocks. And in some ways, a new establishment simply known as the Inn is the inheritor of Zuck's purple robes.

While the late, beloved restaurant was known for its brunch, both the food and the ambience at the Inn reflect more artistic sensibilities. More whimsy would be beneath owners and partners Nick Barletta and Scott Pothoff. During some months last year, they transformed the former Inn at Trout River from an exploded Victorian tea cozy into a minimalist chic hunting lodge, complete with Germanic mounted antlers, cervel-adorned armchairs and even a couch strangled with all manner of automatic weapons.

Of late, the Inn has gained notice for food that equals the décor in inventiveness while adding a distinctly different — and global — twist. Those who haven't tasted the fare just may have seen it pictured on Facebook, courtesy of Pothoff, a proven social photographer.

The Inn's restaurant wasn't so immediate a hit. Last December, the couple posed it with their chef friend (w) Crutchley, who was visiting briefly from New York City in the hotel. He offered a *tapas* menu. "People were really turned off," Pothoff says. "They said, 'Tapas? What are you doing?'"

When Crutchley's stint ended, Barletta and Pothoff tapped in two recommendations from northern Vermont



Strong coast at the Inn.

PHOTOGRAPH BY SCOTT POTHOFF



But southern pork is best with fresh chile. PHOTOGRAPH BY SCOTT POTHOFF

polo and reached out to Connie Warden, former owner of Chow's Bells in St. Albans. Since selling her restaurant in 2003, Warden had been hopping around from spots such as Anne Arund Vineyards in Griffin, Ore., to Vergennes Basin Harbor Club as a lobsterman water-treatment.

In Warden, Barletta and Pothoff found a creative mind to suit the individually themed rooms. Pothoff had hand-installed with trees, flowers and succulents to represent seasons, spring and winter. The chicken lovers were her idea. "When people first heard we were doing them, we were shunned," Barletta remembers.

With good reason. The starter presents the cold with whitefish main-course and caramelized onions, all rolled in a silky robe of Madeira cream sauce. It's at once elegant and rustic, with tastes of fine dining in Italy and your *bohém* bachelorette kitchen.

That international fusion is exactly the point. "It reminds me totally of the Daily Planet when it first opened. It's global, it's fun and it just works," Warden says. She should know. Warden was the Planet's chef in the early 1980s, just after her stint at LES Perle.

As at the Planet, Warden's concept for the Inn entails presenting not just dishes from around the world but individual plates that merge their flavors. It has aged well. Warden calls another specialty Swedish-Southern fusion pickled shrimp presented in a citrus Mason jar with finely chopped onions and a shower of capers. The roadside *crabapple* and a blob of olive-oil potato help diners construct something

BOOKING: WAF-64

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# SIDEdishes

BY CORIN HIRSCH &amp; ALICE LEVITT

## The Revolution Will Be Devoured

VEGETARIAN RESTAURANT  
COMES TO BURLINGTON

the Elmwood to Vermont.

"When you come in and eat your food, the toast just to say 'Wow, there's so much on this menu,'" says Debra, as prep the food will speak for itself to

self-taught baker, Debra Maisel says many of her desserts are vegan, gluten free or sugar free. Her banana cream pie was her signature dessert at Luna 66.

When Revolution Kitchen opens its doors for dinner service, diners can expect a menu "mid-astral-modern" interior and outdoor tables. Lunch service will start once the owners have worked out all the kinks.

Debra Maisel hopes diners of all diets will try her food. "When you go to a Mexican restaurant, it's not because you're Mexican. When you go to a Japanese restaurant, it's not because you're Japanese," she says. "We're not trying to make anyone into a vegetarian."

—A.L.



Vegetarian  
and omnivores  
alike

Her peers, Burlingtonians have witnessed the lack of a fully vegetarian restaurant in the city. They'll finally get their wish in mid-July with the opening of **REVOLUTION KITCHEN** at 9 Center Street, just a few miles from the comedy club Leaky.

Revolution is Debra's dream, and her partner, **JOHN MAISEL**, is selling their 17-year-old vegetarian restaurant, Luna 66, in Trumbull, N.Y., to relocate to Burlington. The couple married the road in Burlington's dining scene while their children were attending the University of Vermont. "Eight years coming here, we always said, 'How come there's not one complete vegetarian restaurant here?'" Debra Maisel remembers. When their daughter started in Burlington after school, the family decided their restaurant concept should follow suit.

Peter Maisel, armed with a degree from the National Gourmet Institute, creates dishes that globe hop from

"Though a hell of a few haven't yet been finished, the Maisels say a few popular items from Luna 66 will make it to Burlington. They include tofa-filled wontons, crispy scallops parmesan with street-chili dipping sauce and a Peter Maisel original known as the Galaxy Roll. It consists of a tortilla filled with peribollo mushrooms, smoky Canadian bacon, carrots and cabbage with a Thai-infused sauce.

"We're known for our finger foods," Debra Maisel says. Based on their Luna 66 menu, diners can also expect dishes ranging from smoky to seitan poutine to a sweet potato enchilada to meat-free sloppy Joes.

Desserts are an important part of the package. A

## Mountains of Meat

MADE IN OUR KITCHEN, TO OPEN IN WARREN

Dinner out at a midrange price point can be hard to find in a six town. Providing just such an option is **MADE IN OUR KITCHEN** for **MADE IN OUR KITCHEN**. The steakhouse will open on June 18 at 517 Sugarbush Avenue in Warren, the location that was most recently Terra Rossa Ristorante.

The wood-fired pizza oven from the previous restaurant remains, but goes with only a small segment of Mad River Grill's menu menu. Rogers recently returned to his native New England after a stint as chief owner of Burger, Wine, or Donut Grill, outside Kansas City, Mo. He'll use that experience to create a traditional northeastern chop house in Vermont.

Mad River's priciest steak is a \$28 wagon ribeye, other cuts include a USDA prime New York strip and a grass-fed Vermont flat iron.

## Party Time

VERMONT IS AMONG 10 MAJOR FESTIVALS THIS WEEKEND

If you're a food lover, you may want to find a way to close yourself this weekend—or at least prep your car for major miles. Three food festivals go down in Vermont within a few days, and they're far enough apart to make tripping necessary.

In Burlington, the **BURLINGTON BUREAU OF FOOD FESTIVAL** in Waterfront Park has drawn heavy guns. Both associate California winemaker Randall Graham (of Honey Doo Vineyard) and German wine guru Ernst Loosen will hold seminars. Food-wise, expect bites from **LA STRONG**, **PRIME CULINARY**, **PLANNED TASTING**, the **PRIMO CULINARY** and others, plus hundreds of wine for

Among the fish dishes are pan-seared halibut with maple mustard and a pistachio crust and macaroni topped, pan-seared scallops in a maple balsamic reduction. All entrées come with a choice of two sides, such as roasted kale and Brussels chard, garlic mashed potatoes and grilled asparagus. Steaks, salads and homemade chocolate stand out the menu.

Rogers, who cooked at Waterfront's **AND PASTURE** restaurant when he first returned to Vermont, says his new friends have already embraced his new business. "It's been over a while, the outpouring from the community, the excitement from every body in the valley," he says.

Locals may be even more excited when they learn about Thursday nights at the Mad River Grill. That's when Rogers will break out the smoker for dinners of pulled pork, chicken and ribs with homemade beer-braised barbecue sauce.

—A.L.

## Tempranillo Tuesdays!

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Thursday: \$8 Fresh Fruit Mojitos

Friday: \$3 Fresh Fruit Margaritas

Saturday: \$7 Martinis

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food



Cook in Warden serving up an egg Benedict.

### Inn Style

We scrambled from the assembled elements.

Though both owners contribute ideas to the menu, Padfield and Warden share a particularly special culinary relationship. In his primary career, Padfield has photographed celebrities from Joan Rivers to Celine Dion and published the ground-breaking photographic survey *Gay in America*. Between his architecture studies and his time in New York, he worked at *Santitas*, the restaurant of East Meets Southwest author Mike Fennelly.

More ideas emerge from Warden and Padfield's constant collaborative jitters. "Gimme and I done each other crazy," Padfield says. "I'm throwing her ideas in the middle of service, and she's like, 'Not now, Scott!'"

Of course, Warden can always dilute him by offering him something to eat — such as the now dough for her griddled biscuits. Those fluffy, honeyed pastries appear on a small plate of fried chicken that debuted on the summer menu last week. "We wanted some fried chicken on here that would be delicious but not ordinary, and I think this is it," Padfield says.

On the plate he indicates, organic, free-range chicken thighs are fried to a surprisingly dark crispness, but not overcooked. The butter combines Buffalo sauce and honey in a sweet, tangy jacket that crackles with flavor and crunch. Inside the biscuits, dill-flecked garlic mashed potatoes and long-cooked carrots and yellow peppers come alongside.

Padfield doesn't just lead Warden by thoughts on "foods that will tag in the heartstrings." While she whips up

versions of his and Barletta's favorite foods, he returns the favor by using his expertise to photograph each of her creations. The photos go straight to Facebook, where the inn's nearly 1000 followers are quick to comment on the creative eats.

Barletta and Padfield originally bought their house near the Canadian border as a second home where Padfield could indulge his love of sliding while Barletta unwound after a long week as the vice president of operational risk at American Express. Barletta says it was the small town's close-knit community that inspired them to open the Inn. (He now lives in Vermont fulltime, while Padfield comes and goes for photographic assignments.)

In Montgomery Center, the pair found a group of neighbors more like them than they expected. A sizable gay community, including many couples from Boston, New York and Montreal with second homes in the area, has eased the transition. "The blarfish sold very well," Barletta jokes of the stereotypical New York Jewish ingenuities they recently featured on the menu.

Barletta, in particular, has become a pillar of the community as a member of numerous Montgomery Center organizations. The Inn hosts town events such as the recently Celebration of Expressive Arts, featuring music, visual art and drama produced by locals.

While some may come for the arts, the Inn's hopping bar scene is a strong



More food after the  
classifieds section. PAGE 48



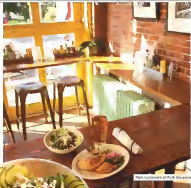
# Little City Local

Taste Test: Park Squeeze

BY CORIN HIRSCH

If Addison Country has anything close to a restaurant, it could be Michel Make. In the 11 years since he opened his first Vergennes restaurant, the Black Sheep Butch, the indefatigable chef has exported his approachable but very brand of food and drink to five more places. Though they're not all still owned by him, all except for the Up Top Tavern are still alive and kicking.

Make may appear to be building an empire, but dominating the market isn't his only concern. He's also intellectual, hungry, constantly analyzing everything from the dishes people order most frequently (steak and chicken) to whether the local food trend is sustainable and permanent. Each of his



Park Squeeze at Park Squeeze



Greenhouse salad

**P**ark Squeeze 100 Main Street, Vergennes, VT 05401 parksqueeze.com

purchased in 2008 and turned into a neighborhood spot with breakfast. Its success convinced him that "if you create a local place that's affordable, accessible and casual enough, people will show up in droves," he told Seven Days earlier this year, noting that he'd put one "in every corner town in Vermont."

Now that grand plan is unfolding in Vergennes, his home turf. Last winter, Make purchased Park Squeeze, the

empty, three-floor restaurant, whose retro signs light up the town's main drag, and renovated it into what he said he hoped would be a "burger and a beer" hangout from home for his neighbors. It opened in May.

Make and the contractors he works with are excited when it comes to creating ambience. Like that of less-thrill eateries, the design of Park Squeeze weaves together rich hues and touchable textures — brick, metal, wood — to create a place where you're happy to sit down and relax for a while. The bottom floor holds a sunny, hutch-on-the-type room with a counter in the front window for people watching. ("Some people don't like to sit near a bar," Make observes.) The upstairs feels like a loft. A soaring, beamed room has a sculpture of a rhinoceros running along one bench wall and a reconstructed, carved 1900s Dutch bar along another. Subtle, thoughtful details — such as the mesh curtain separating a portion of the bar from the dining area — segment the space; a spiral staircase adds visual punch.

For all this airy largesse, Park Squeeze seats just 90 people on two floors (the third houses offices). On the first night I visited, all of those seats were filled at 6:30 p.m. — on a Monday. Many of the people I watched enter that evening seemed to know the owners, someone else in the room, the chef or all the above.

Indeed, when I tried to relate dinner for context, a few defined. "Keep in mind what this place is," said one person who starts regularly, his meaning cryptic. Really a month into its existence, Vergennes residents seemed to be

VERNON ARDEN  
to be testing for a new concept, and each project leads the next.  
Such was the case of the Bobcat Café & Brewery in Bristol, which Make

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JUN. 22 & 23 OUTDOORS

GARDEN CONSERVANCY  
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10 a.m.-4 p.m., starting at the Hedges  
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\$8 per person/\$10 for children ages  
5 and under. Info: 442-7216 or 426-4444  
gardenconservancy.org

# IN BLOOM

These days, Vermont is awash in lush vegetation from recent rains. Amid the explosion of green, neat pockets of manicured flowers, herbs, shrubs and more. As part of the Garden Conservancy's open days program, five-acre plots welcome visitors. A self-guided tour begins in Hinesburg with the stunning scenery at the Hidden Gardens. Bud & Breakfast and horticulturist Paul Waczorack's landscape designs. Along the way, Charlette's Converse Boy Farm features a multilevel plot dominated by roses, while Golden Apple Orchard presents conifers, unusual perennials and expanded fruit trees. A few miles north, folks can off the day on Shelburne Farms' meticulously restored grounds.

## Making Her Voice Heard

Joan Baez has captivated audiences, often with only an acoustic guitar, for more than 50 years. Her compelling vocals and message resonances are forever linked with the 1960s folk movement. Known for her fervent commitment to social justice, the Grammy Award-winning singer-songwriter has used her visibility as a performer to bring attention to issues such as war resistance, Amnesty International and civil rights—including her famed performance of "We Shall Overcome" at the 2009 March on Washington. The subject of the 2009 documentary *How Sweet the Sound* shares her musical gifts with Vermonters young and old.

### JOAN BAEZ

Saturday, June 25, 8 p.m., at Vermont Theatre  
in Rutland. \$10-\$44.76. Info: 773-0503  
vermonttheatre.org

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## calendar

WED 10-11:30 AM

### health & fitness

**CRYSTAL MEDITATION** Marie Chenevix leads a sensory-represented session. Burlington and Waterbury locations. 3:30-7 p.m. \$7 suggested donation. Info: 238-7058

**FIVE TIPS TO OVERCOME PACE PAIN** David and Ruthie Roberts give inside knowledge and techniques needed for the triathlete. Lunch, clothing and yoga mat recommended. Healthy Living Market, 600 State St., South Burlington. Free. Registration: 800-943-2594 ext. 1

**NUTRITION FACTS** "Diet is not if, so what, which? But it's important to know how much we eat. Relationship between what foods eat, individual health. Center for Osteopathic Medical Health, 1000 Center Street, Burlington. 5:30-6:30 p.m. Free. Registration: info: 873-3222

**5 PIPLES** Blackboard Wellness, power play, yoga, meditation and self-defense. High intensity by physical. Down's program, Northville Middle A, Burlington. 6-7 p.m. \$10. Info: 238-4263

### arts

**CHICKEN FOR KIDS** Chickadee! Arts students making chicken. 3:30-5:30 p.m. with artist. 1000 State St., Burlington. Library. Free. Registration: 3-4 p.m. Free. Info: 578-8386

**CHICKEN WARNING** For economists, chicken is not a bird. It's a metaphor for the economic crisis with a presentation of instruments from around the world. Free. Public Library. Free. Registration: 3-4 p.m. Free. Info: 578-8386

**FISH WITH ME!** A reading of "Fish with Me" by Melissa I. McQuinn. Use Live Line for themes. 4-5 p.m. Free. Info: 578-8386

**READ TO A GO!** Students learn words with a reading. 4-5 p.m. Free. Info: 578-8386

**ROCKIN' WITH THE FRIENDLY PHANTOM** Join the crew of the friendly phantom. 4-5 p.m. Free. Info: 578-8386

**THE ALBUQUERQUE PLAYERS** Decision and Decision and Decision. 4-5 p.m. Free. Info: 578-8386

**THE HORROR TEEN CLUB** Students in grade 7 and up. 4-5 p.m. Free. Info: 578-8386

**WINEY WINEHEADS** 4-5 p.m. Free. Info: 578-8386

**WINEY WINEHEADS** 4-5 p.m. Free. Info: 578-8386

**WINEY WINEHEADS** 4-5 p.m. Free. Info: 578-8386

**WINEY WINEHEADS** 4-5 p.m. Free. Info: 578-8386

Burlington City Hall. Free. Info: 873-7940

**VILLAGE HARMONY ALBUM ENSEMBLE** Lenny Gordin and Gordin's Hall. Free. Info: 873-7940

**OUTDOORS** 4-5 p.m. Free. Info: 873-7940

**RECOVERING OUR LOST VOICES** 4-5 p.m. Free. Info: 873-7940

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**RECOVERING OUR LOST VOICES** 4-5 p.m. Free. Info: 873-7940

price of the materials. Participants must give the group to finish their work. Evening: Burlington 6:30-7:30 p.m. Free. pre-register at [mshap.com](http://mshap.com). Info: 363-8164.

## THU.20

### art

**ARTWORK TO ARTWORKS** Following the museum's call for \$2000 Montpelier graduate Designer Teachers who will visit schools to help students create art. Participants will be given a \$2000 grant to help with their work. Info: 363-8164.

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### etc.

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Info: 363-8164.

### film

**UNDER & OVER** Info: 363-8164.

### food & drink

**COMPLEMENTARY MEALS & DRINKS** Info: 363-8164.

**NEW HARTS AND FARMERS MARKET** Info: 363-8164.

**PICTURE ON THE PAPER** Info: 363-8164.

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#### Outdoors

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#### Performing arts

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# Mutant Theory

Chatting with Os Mutantes founder Sérgio Dias

BY DAN ROLLES

**O**s Mutantes emerged from Brazil in the late 1960s, fusing brazen Tropicália grooves with the handy kaleidoscopic aesthetic of psychedelic rock. Following their breakup in the late 1970s, the band assumed a near-mythical status and have been cited as an influence on artists ranging from Devendra Banhart and Beck to David Byrne and Kurt Cobain.

Os Mutantes reunited in 2006 and toured behind their first record of new material since 1974, *Black or Amarelo*. In April, the band released another new album, *First Mental Jack*, a widely anticipated effort that is the first Os Mutantes record written almost entirely in English rather than Portuguese.

In advance of the band's show at the Higher Ground Showcase Lounge on Tuesday, June 15, *Revolver* spoke with Os Mutantes founder Sérgio Dias by phone from his home in Las Vegas.

**SEVEN DAYS:** So I've gotta ask, why Vegas?

**SERGIO DIAS:** [Laughs] I came out here when we were recruited for the Latin Grammy, and I had the stereotype idea in my head the strip, gambling, the hookers, that driving around blew my mind. It started to grow on me. You could feel like the Indian spirit animal. There's the lake, there is snow close. And the perception is changing in Las Vegas regarding art and culture. Just leave the hookers in peace.

**SD:** [Laughs] Indeed. Switching gears, this is the first Os Mutantes record written primarily in English. Why?

**SD:** Music happens in its own time. There are some people who meticulously plan everything, but I don't. Things just come out. That's the language I speak more now, so I think that's why some of it came in English. Also, there is a need to communicate what we're feeling and seeing, so it just made sense. Singing in Portuguese is great, but it's hard for people who don't understand when you're saying, "They love



that perspective of the music. Lyrics are so important.

**SD:** I think some of the appeal for me when I first heard Os Mutantes, was that I didn't understand the lyrics. Here is a word, beautiful music, and I had no idea what you were talking about but it didn't matter.

**SD:** I understand that. When I first came out to the States, I didn't understand what they were saying. I didn't know what "I Want to Hold Your Hand" was talking about. But it was great. It's a funny record, this one. And my English is pretty rough. But the things I was doing and experiencing, I had to talk about.

**SD:** America is a central theme on the record. How did living here influence your writing?

**SD:** The dream is gone. America has been in my life since I was a kid—in books, history, technology, war, sex, fiction, and music. We followed all of this, and it is my second country, for sure. So we moved here during the financial crisis and bought a house. And it was a bizarre thing. I remember running a house, and the couple was there, who were losing the house. I felt like a thief. They were losing their dream. And this is America! This isn't supposed to happen. That was shocking.

**SD:** Did you intend for the album to have such strong, consistent themes?

**SD:** Almost seems like a concept album. **SD:** Several people have told me this thing should be a play. I think they're out of their mind. But there is some consistency. I wish I could have been able to express more. I just hope it got through. The thing is, when we talk about war, we're really talking about death. And that is a personal thing. Many people think the song "Fool Me! Jack" is an anti-war song. But it's not. It's about dichotomy. Since the evildoers, we've been on the same side. The world wars, Vietnam, the Middle East. Nobody learns. Human beings are totally crazy. We think we know something, but we don't know shit. We're wrong. And maybe when we understand that it will get better.

**SD:** You mentioned dichotomy in your writing, but it applies to the music, too. You're addressing dark ideas, but it's couched in light, pretty music.

**SD:** It wasn't planned. My wife and my ly-

rics were too heavy. So I had to make the music beautiful, you know? There is tenderness in the world, also.

**SD:** You play live on this record and are playing it live, which you haven't done in a long time. Why start playing it again?

**SD:** I haven't played it in about 40 years. Especially when Ravi [Shankar] passed away, he was my master and my teacher—but also really shook me. We went about to cross paths again, but then he got sick and died, and we didn't. And I've been listening to his daughter, Anoushka [Shankar], a lot, what a fantastic.

**SD:** Os Mutantes are often cited as being a hugely influential band. Who influenced you when you were recording the new record?

**SD:** I wasn't really listening to anything, except for music in my car. A lot of country, actually. It is amazing to be in another country and listen to the music that basically, we just wrote what we wrote, and it's our music.

**SD:** The record isn't entirely political. You address some larger philosophical and metaphysical questions, too.

**SD:** That's right. We dream strange dreams and believe in time and space. But what are we? How come we don't just dissolve into the air? Why do our metaphysics and sciences stay together? That is a mystery to me. Look at the stars, and you're looking at the past. Maybe they'll show exist someday. Life is just an illusion. (S)

## INFO

Os Mutantes play the Higher Ground Showcase Lounge with Tuff Sunshine Tuesday, June 15, 8:30 p.m., \$12 AA.

# SOUNDbites

BY DAN BELLES



Mike Deutsch

## In Memory of Meistah

It is easy to take the music community for granted. Familiarity even sometimes breeds contempt — or at least apathy. But if that classroom can be soothing, it's also an asset. It's what makes Burlington, well, Burlington. And some times it takes a tragedy to remind us of that.

Last Thursday, June 13, Radio Beat hosted a memorial for local musician **MIKE DEUTSCH**, who passed away unexpectedly a few days earlier. Deutsch, 41, had been an active musician in town for close to 20 years and played in a number of notable bands, including **OTHER PROBABLY**, the **FORGEMAN**, **BLACK TIE KILNIGHTS**, **CELEST**

and, most recently, **SPACE WALK** — the last with his young son, **ADAM PATRICKSON DEUTSCH**, on lead vocals and guitar.

I can't claim to have known Deutsch well. I remember him as an enigmatic steward in 1990 around the time I returned home to Burlington from Boston to rethink my own music career years ago. I didn't even know his first name was Mike and met his more commonly used nickname, **MEISTAH**, for several years after meeting him. But as he rested in his pajamas and fuzzy slippers that night, his old 1980 bandmate, drummer Jeff Campbell,

didn't either. I'm guessing we weren't the only ones. Though I didn't know Mike Deutsch well, he ripples his life created respected name and pro-baby years as well — even if you didn't realize it.

It's said that no man is an island. That sentiment rings true at Radio Beat on that gray Thursday evening. The cozy cafe was packed with people from all walks of Burlington a life who had come to say good bye to a dear friend. Old bandmates came from as far as New Orleans to speak to his intense passion and skill. Longtime coworkers came from Healthy Living, including one who told us the 1 Deutsch helped her grow from an angry teenager into a balanced and happy young woman. There was an old friend who had lost touch but said he could count on seeing Deutsch whenever **DAVID GRISMAN** was playing in town.

And there were newer Beat regulars, who have taken the place of older ones as the latter have grown up. Radio Beat owner **LEE ANDERSON** said that Michael's contributions were essential to his coffee shop, now a vital hub of Burlington's arts and music scenes. (It's a long story, but Deutsch almost single-handedly saved Radio Beat with his financial savvy a few years ago.) There were people who, like me, only knew him a little bit. Others, such as a young woman who had written a poem admiring Deutsch from afar, barely knew him at all. There was music, laughter and tears. And later, there was dancing.

It was the kind of night when Burlington's close community becomes a family, and you think that it can only happen in a place like ours. We might not always get along, we might even resent being stuck together sometimes. But when tragedy strikes — and for the youngfulness he leaves behind, Deutsch's death can be called nothing less — we come together to support and care for one another the best we can. And we can take a moment to appreciate the lives that surround us and be grateful for the fleeting time we have together.

SOUNDBITES BY DAN BELLES

**live culture**  
Vermont Arts News • VIEWS

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# SOUNDbites

CONTINUED FROM PAGE 33



Black Victon



Liz at Caliber

## BiteTorrent

On lighter note, **KALLYWREN**, known for local riot punk band **SEA TIGERS**, is launching a new record label, **Black Shift Records**. In a recent email to *Seven Days*, Riel writes that the new **SDNY** segment aims to "more actively promote women's presence in the punk scene in Vermont" and beyond. The first 500 project is a compilation for which Riel is currently soliciting tracks from "feminist punk bands" from around New England, New York and Canada. She adds that neither the label nor the comp is necessarily exclusive to women, only that interested acts share feminist ideals. In fact, the first two bands talked for the comp, Connecticut's **ADAMANT** and Rhode Island's the **RECHON**. **ADAMANT** — Best. Band name. Ever — are both all male. For info on the label and how to submit music for the comp, check out [facebook.com/stefalshifrecords](http://facebook.com/stefalshifrecords).

Amazing! **Black Shift Records**, must be **Burlington** duo **SHARK VICTON**. **Black Victon**, **Black Shift Records**. Now that we've said that, **Shark Victon** have a killer EP out this week. Seems on the Outside, that would probably make

a fairly little addition to the comp. It's brilliant, delicately sleazy to fit stuff — SV call it "chase pop" which is about right. We'll have a review of the EP in the coming weeks, but in the meantime, tune in to the band's release show on 105.9 FM on Saturdays this Friday, June 21, at 11.58 a.m. Or grab the cassette version at local record stores or online at [sharkvicton.bandcamp.com](http://sharkvicton.bandcamp.com).

Welcome back, **THOMPSON SUBMARINE**. It's been a while since we last heard from this band, a spin off of a former ob-country favorites **SPLIT VISIONAL CROW**. Thompson of **Twining** is darker and more brooding than **STC**'s pretty, harmony-laden fare. But their debut, **Stomach Wipers & Empty Parking Lots**, was one of my personal favorites local records in 2012. I do love some cow punk, so take that with the requisite salt lick. Then head over to Nectar's this Friday, June 21, when the band opens for another new local group of country-fied rockers, **WAYLON SPEED**.

Last but not least, the week dips at **Juniper**, the bar at **Hotel Vermont** in Burlington, got a little hotter when it was announced that local DJ and promoter **LUKE CALHOUN** has signed on as the bar's music director. To start with, Calhoun is starting a weekly Friday residency headlined the **Canard**. It will feature an eclectic mix of DJs and bands from week to week, including Calhoun himself this Friday, June 21. Additionally, the bar will host local jazz guitar men **max** every Wednesday and more live music on Saturdays. ☺



## Listening In

Sign up at [whatismusic.org](http://whatismusic.org) and turn down night trackplayer and this week:

**NAB** **ALBINO**, *Archie Ramsey South*  
**RENO** **ROCKBAND**, *Worcester*  
**BE** **MECHANICAL**, *And a Little More*  
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## NECTAR'S A CLUB NECTAR'S

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*at Caliber, Burlington, 10/10/12*

**SOMETHING WITH STRINGS** 20  
*at Caliber, Burlington, 10/10/12*

**PLATINUM #12** 21  
*at Caliber, Burlington, 10/10/12*

**WAYLON SPEED** 21  
*at Juniper, Burlington, 10/10/12*

**NO DIGNITY 90'S NIGHT** 22  
*at Juniper, Burlington, 10/10/12*

**DWIGHT RITCHER TRIO** 22  
*at Juniper, Burlington, 10/10/12*

**ELECTROHORN 80'S NIGHT** 23  
*at Juniper, Burlington, 10/10/12*

**MI YARD** 23  
*at Juniper, Burlington, 10/10/12*

**DEEP HOUSE LOUNGE** 24  
*at Juniper, Burlington, 10/10/12*

**METAL MONDAYS** 24  
*at Juniper, Burlington, 10/10/12*

**PURPLE DRANK** 25  
*at Juniper, Burlington, 10/10/12*

**DEAD SET** 25  
*at Juniper, Burlington, 10/10/12*

**LIVEATNECTARS.COM** 26  
*at Juniper, Burlington, 10/10/12*

**VT COMEDY CLUB PRESENTS** 26  
*at Juniper, Burlington, 10/10/12*

**WHAT A JOKE! - COMEDY OPEN MIC** 26  
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# REVIEW *this*

## Lake Superior, Steam Engine

(SELF-RELEASED RECORDS, CD, DIGITAL, [WWW.LAKE-SUPERIOR.COM](http://WWW.LAKE-SUPERIOR.COM))

Hey you're a record reviewer and you've just been handed an album by a bluesy guitar-and-drum rock duo. Right off the bat you're concerned if the two albums, go-to-comparisons readily available to you. But wait. You stay and tell yourself that you're a better and more creative critic than that. You're already writing a review and haven't even listened to the damn thing yet! So you take it out for a spin and... more. And you're right back where you started. Maybe it's the easy way out, but you're probably just right. Or right-ish.

On the 11 latest release, *Steam Engine*, Mike Scherer's bluesy guitar and drums duo Lake Superior can reduce the simple, old-time slide-guitar crunch of the title. While Stripes with the more expansive, more confrontationally modern take on the blues rock of the Black Keys.

Scherer Engine's power, "The River" begins with a lonely slide guitar riff, leaviness and flowing. The sound is clean in a way that seems both appropriate and kinda deceiving, convincing what's



is going. Peter Rich enters, singing, "I spend my time..." It's an ascending line and sounds something like a yodel, less passed-off Frank Black. And then the drums. The Robert Johnson-slopper for blue blues music is there, but drummer Jeff Thomson offers more. Here, and throughout the record, the guitar work brings you down into the blues and the drum work puts you up on the rock, while the vocals go in whichever direction is most appropriate for the given track.

Midway through the album, easy to slot number seven, "The River #2" starts with another slide-guitar riff, but less leaviness and way drier. And then the drums. The song is littered with

ups and downs, loud and quiet. When, after two minutes, vocals have still not entered, it starts to become clear that they aren't going to. The track doesn't lose steam because of this but instead underscores the sole thematic noted around which Lake Superior operates: two-piece blues rock. And that's about all.

"Alone," the album's final and finest track, offers more variety and experimentation than the majority of other songs on *Steam Engine* combined. The key blues aesthetic is still present ("Oh Mama, don't you treat me mean"), but it's looser and it moves. The changes are fun, the solos are cool and the lyrics fit comfortably within their surroundings. "Alone" is where White Stripes meet the Black Keys plus a little something extra. Finally.

*Steam Engine* by Lake Superior is available at [lakeandsuperior.com](http://lakeandsuperior.com) and [bandcamp.com](http://bandcamp.com). Lake Superior plays a record-release show at Positive Pie in Montpelier this Saturday, June 22.

DEAN HODG

## Hana Zara, Tatterhood

(SELF-RELEASED CD, DIGITAL, [WWW.HANAZARA.COM](http://WWW.HANAZARA.COM))

Armed with just an acoustic guitar and a pleasant voice, Burlington-based songwriter Hana Zara might seem to be cut from the same thin, hand-cut cloth as an earlier slide-guitar rockers. But her songwriters be fore her. Zara may lack high skills, but so her new album *Tatterhood* reveals, she is not your average indie folk.

Rather than garnish good-intentioned but somewhat messages of unity and transformation, Zara presents herself as something of an anti-hero on her sophomore record. Here is a welcome contrast: Zara is a genre-fused with pseudo-philosophy. On album opener "Drooping Generation" she intones, "With a piece sign patch and the face of Che Guevara / And your dumb wet dreams of the Greenish Village era" before taking her peers to task with, "Open up dirty eyes in the city street / Pollution. This is not a revolution."

Zara's opening act across the bow could be dismissed as punchy apathy



Except that the remainder of the record reveals her to be anything but dead. In fact, it's far as far as it goes. Her songs situate us here not out of indifference but of profound caring. Moving lines such as "New World Order" "Afterlife" and "Lithuania" suggest Zara just sees the world a little differently than most. She's a deeply sensitive and perceptive writer with a gift for distilling her emotions in a way that is neither trite nor cliché.

Zara's low weakness is that her guitar skills are rudimentary at best. She does just enough with her simplistic strumming style to create a foundation for her vocals. But that's no deal!

broader. Folk music history is littered with singers who play guitar mostly to have something to do with their hands while they perform. Zara's simply insightful writing and her expressive delivery make her a musician worth listening to.

*Tatterhood* closes on the title track, which is based on a children's story of the same name. As a homage to Zara's father, the tale involves a prince who achieves royal happiness in favor of rugged clothing and rules a kingdom instead of a horse. As Zara observes in the album's liner notes, it's a run folk tale in which the "because is not a headstrong process but a wild, heartbeated, headstrong gut."

You can add up what the sense of *Tatterhood*. It is a rare folk record in which the heroine, Zara, is out to change the world not through majestic declaration but thoughtful, down-to-earth humanity.

Hana Zara releases *Tatterhood* with a show at Radio House in Burlington on Saturday, June 24.

QUAN HOLLIS

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# Opening Doors

Harriet Wood, Vermont Supreme Court Lobby

**H**arriet Wood's "Inner Doors" show of abstract expressionist paintings bursts forth as a late flowering. With 36 canvases and scrolls hanging in the lobby of the Vermont Supreme Court in Montpelier, the 75-year-old Marshfield artist reinvigorates a movement that's nearly as old as she is. These rare hand-drawn and sharp-eyed oil-expressing demonstrate Wood's mastery of what she describes as a "challenging" form—one to which she has turned late in her career.

"Flowering" is an apt metaphor, since many of the pieces in this cheerful exhibit riff on floral themes. Wood's titles often point explicitly to the sources of her inspiration in seasonal landscapes. Militantly abstract painters strive to divorce their creations from the natural world, but it may be hard for Vermont artists, no matter how strong their devotion to nonobjective expression, to dispense the influence of the world outside their windows.

"Spring, Jay Brook Road," the first work a visitor encounters, sets the tone, with broad bands of red and change of yellow glowing at the center of a large canvas that's also alive with streaks of white and eddies of blue. Wood alludes to a fly pond in the upper left corner, where splashes of pink float on one of those blue pools. Surprisingly for a painting with "spring" in its title, there's barely any green to be seen.

Along with blossoming and lushness, "Inner Doors" presents the "complexities" and "distillations" that Wood says is her artist's statement, abstract like to abstract expressionism. In "Night Dance," for example, the viewer becomes tangled up in blue as compressed, writhing snare and cello strands swirl into a square that covers two-thirds of the canvas. The rest of it remains untouched white, showing

how powerfully absence can accentuate presence.

"Sugar Snow" demonstrates the difference between white paint and white primer. Here, Wood uses white as a receding background element that causes strokes of creamy pink and streaks of mustard yellow to pop from the picture plane. Effective layering is among the techniques that give Wood's work the complexities she seeks.

Her paintings also demand contemplation because of the variety of ways in which Wood applies paint to a surface. It sometimes appears to have been squeezed right from the tube or spattered from a distance, it is Jackson Pollock. Pennel then markings on some of the canvases suggest that Wood may have worked with the handle of her brush as well as with its bristles.

Two of the three sets of scrolls included in the show are oil painted with the same warm and exquisite color harmonies that Wood brings



Artwork by Harriet Wood

## "INNER DOORS" PRESENTS THE "COMPLEXITIES" AND "DISTILLATIONS" THAT WOOD SAYS ATTRACT HER TO ABSTRACT EXPRESSIONISM.

### REVIEW

to her canvases. The visual effects are different, however, because the material, paper, does not have the same absorbency, and hence, these horizontal pieces gleam from across rather than being pulled clearly into squares.

The artist goes on abstract landscape in the first painting, simply titled "Scroll I" and "Scroll II." The combination of blossoming pink and splashes of orange in the left-hand plane beautifully complements the blue marks swirling around the same main forms in the scroll on the right.

But the artist has unintentionally set us up for a letdown. The triptych of scrolls that follow feels like a child has doodled them. They're chaotic and crude, lacking a unifying approach and consisting of squiggly and mismatched colors.

Skeptics—philistines might be a more accurate term—who think abstract expressionism means doing whatever you feel like doing can see by comparing Wood's scrolls that this simply isn't so. Her judgments concerning color and their placement are essential to an abstract painting if it is to appeal to, or at least provoke, an audience. Wood displays those attributes in almost all the works in this show; they don't fail in a couple of cases, and the difference is obvious.

Mention must be made of the irony of a Wood exhibit being mounted in a citadel of the political establishment.

It's inherently odd to have to pass through a metal detector and undergo a bag inspection to view an art show. But that's not the primary dissonance

one experiences while viewing "Inner Doors." Wood entered the art world back in the '50s via the NDART movement. It arose as a political protest against racism and war and as rejection of the dominant art genres of that time: abstract expressionism and pop art. The young Wood, who studied at the Pratt Institute and the Art Students League of New York, also hung out at the Cedar Tavern, which served as the clubhouse of the New York elite. Its starry guests include Jackson Pollock, Willem de Kooning and other abstractists.

Vermonters who view Wood's show will be thankful that she has rejected NDART's rejection of abstract expressionism and found her way to a place in the art world where she clearly fits at home.

KEVIN J. KELLEY

**"Inner Doors"** paintings by Harriet Wood, Vermont Supreme Court Lobby, Montpelier. Through June 22.



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## Joan Curtis

Joan Curtis paints the silver lining of climate change in her visionary show "It One With Nature: New and Revisited," on view at Brandon Mainie through September 3. Nature and civilization harmoniously share the frame in the acrylic paintings of Curtis' "Peaceable Kingdoms" collection, which begins as journal sketches. The Brandon artist takes a more realistic approach than her Peaceable Kingdom predecessor, 19th-century painter Edward Hicks, who painted the feral beasts mingling with the domestic. Curtis paints her disparate subjects into compartments, depicting a fantasy in which there is space for everyone. **Peaceable Kingdoms II**

**GLORIA KING-HENRY** "Dancing Queens," large-scale digital paintings by the Vermont artist. Through Aug. 23 at the Great Hall in Springfield. Info: 802-885-2252

**EMMETT ARMSTRONG SMITH** Work by veteran sculptor Emmett Smith: Shattered & Whole sculpture. Through June 30 at Garrisonville and Center Streets. Through June 30 at Garrisonville. Info: The Arts of Vermont in Montpelier. Info: 802-733-8288

**BURRITT WOOD** "Water Queens," abstract. Painted up to the Vermont apex. Through June 23 at Vermont Superior Court Lobby in Montpelier. Info: In Montpelier. Info: 802-223-2232

**JOHN HENRY HOPKINS** "Dancing, Doodling, Drawing," a group of mixed-media artwork. Through June 30 at the Vermont State Museum in Montpelier. Info: 802-223-2232

**LARI WILKINSON** "The Conversation Gals Trilogy," about relationships and endings. Through June 30 at the Greenfield Art Gallery at Central Commons in Montpelier. Info: LariWilkinson.com

**MARK BOWEN** Abstract works that incorporate fabric, water and metal making. Through June 30 at Springfield House in Montpelier. Info: 802-546-2522

**MASTERSWORKS** Six digital art prints by Vermont artist Hugh Bowring displayed alongside a portion of his personal collection, including prints by Edgar Allan Poe, Henry Darger, Salvador Dalí, Joan Miró, Piet Mondrian, Wassily Kandinsky, J.M.W. Turner, Vincent van Gogh, and many others. Through July 23 at the Vermont State Museum in Montpelier. Info: 802-223-2232

**FLUENT WITH TIME** An exhibit that uses printed high-speed photography to show the human eye and extraordinary colors, textures, and the every-changing world. Through September 2 at Montpelier House of Science in Montpelier. Info: 802-223-2232

**FRISKY + FOLLY** Prints from New York City's Frisk + Folly founders, Jennifer and Ben, as well as their creative friends, several collections. Through June 30 at the Vermont State Museum in Montpelier. Info: 802-223-2232

**ROBERT HENRI** "Vand & Van Dine" painted illustrations of the Vermont artist. Through June 28 at Garrisonville Art Gallery in Montpelier. Info: 802-223-2232

**SHAWNEE HILL** "Tenacity: Metamorphosis and Transformation Through Time," work by the artist. Through August 3 at Garrisonville Art Gallery in Montpelier. Info: 802-223-2232

**SPRING GARDEN AND WOODS** "Vernal" art by artist's 10-year-old inspired artist, plus hand-drawn illustrations, garden sculptures, and more. Through June 30 at Garrisonville Art Gallery in Montpelier. Info: 802-223-2232

**SUPERHERO POWER** An exhibit celebrating the art of the superhero. Through June 30 at Garrisonville Art Gallery in Montpelier. Info: 802-223-2232

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Shows by Vermont artists. First and Second Floor Galleries. **THERE'S NO PLACE LIKE HOME** Artistic looks and the Vermont artist's home. Through August 3 at the Vermont State Museum in Montpelier. Info: 802-223-2232

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# fun stuff

**MORE FUN!** STRAIGHT DOPE (P.24) CROSSWORD (P. 5) & CALENDAR & SUDOKU (P. 6)

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**Curses, Felled Again**

Authorities charged Scott Jensen, 24, with first-degree murder after he "pocket-dialed" 911 and was overheard telling someone he was going to follow a 20-year-old man home from a Waffle House in Broward County, Fla., and kill him. Minutes later, the victim was shot and killed while driving on Interstate 95. "He had no idea he called 911," the rifle's official Don Moschetti told of Jensen. "He basically told on himself." (The Miami Herald)

Authorities charged Natalie Myers, 23, with criminal mischief after they said she used a key to scratch a crude clutch of male genitalia on the hood of a stranger's SUV in a supermarket parking lot in Wesley Chapel, Fla. She then went to the supermarket's customer service desk, asked for a Post-it note, scribbled a message scolding the driver for not stopping for pedestrians — saying "Don't be a dick" — and left the note on the SUV's windshield. The vehicle's owner saw the damage and the note, then went into the store and called 911. Security camera footage showed Myers writing the note, and sheriff's deputies turned her in to her boss. (Tampa Bay Times)

**Howdy, Neighbor**

Berry Allen Swiggle, 51, escalated a long-standing property line dispute with his neighbor in Port Angeles, Wash., by

going on a rampage with a ballmower like logging machine that damaged four houses, numerous outbuildings, a pickup truck and a power pole. One of the homes was knocked off its foundation. "It was like a war zone," said former law enforcement officer Keith Haynes, who lives nearby. (Port Angeles' *Pendleton Daily News*)

**Reverse Gouging**

Hansen Juvenath, 35, said his Super America gas station in Wisconsin, Minn., for \$945,000 and received a down payment of \$200,000, but the check bounced. Meanwhile, the new owner had begun selling gas at a discount and tobacco and grocery products for half price. After collecting nearly \$50,000 in cash, the new owner fled. Current County sheriff's officials and the investigation includes selling gas at a discount, which is illegal under state law because gas prices are regulated. (St. Paul's KSTP-TV)

Wisconsin authorities launched an investigation after receiving reports that four gas stations in Oconto were selling gas for nearly 50 cents cheaper than other stations in northeast Wisconsin. State law sets a minimum markup on gasoline to protect smaller stations from larger companies that may be able to sell gas at or below cost. (Green Bay's WTSA-TV)

**Pooper Troopers**

New York City's latest parenting trend is diaper-free child rearing, known as "elimination communication." The idea is that parents listen to the noises or observe the expressions that their babies make when they gear up to go to the bathroom, then make the same noises or expressions while holding them over the toilet, a sink or even a bowl to encourage them to go on cue. Caribou Baby, which describes itself as an "eco-friendly maternity, baby and lifestyle store," has been drawing capacity crowds for its diaper-free "Meetings," where parents exchange tips on such subjects as how to get babies to urinate on the street between parked cars. "I think for a lot of parents, the motivation is just to be more in tune with what their kids' needs are," Caribou Baby's owner, Adrienne Stone, said. The diaper-free parents said they do put diapers on their babies at night and on trips to stores and restaurants, but not necessarily for naps or visits to the park, where they can go on the ground or behind a tree. (New York Times)

More people on Earth have access to cell phones than to toilets, according to the United Nations. Of the 2.5 billion people lacking access to proper sanitation, 60 percent of whom live in India, the U.N. study reported that 1 billion defecate in the open. (News)

**Second-Amendment Follies**

After a woman with her grandson at Florida's Walt Disney World reported finding a loaded gun on a ride, the owner of the weapon, Angelo Lato, told authorities he discovered it was missing minutes after learning the rule. Noting he has a concealed-carry permit, he explained he didn't know the park banned weapons and thought the security checkpoint at the park entrance was only so guards could check bags for bombs or explosives. (Associated Press)

**Things That Go Kaboom**

German police warned rail travelers that automatic ticket machines might explode. Hesse state police official Udo Buscher explained that criminals have successfully blown open 10 of the Deutsche Bahn's ticket machines by tapping over all the holes, filling the machines with gas and igniting them. They then steal any money and blank train tickets inside. In one case, however, the attempts have failed, leaving the explosive gas inside, where an unsuspecting customer could ignite it. (Associated Press)

**BLISS** BY HARRY BLISS

If you want to spend a little more, here are the ones that come with exciting disaster.

**TED RALL**





## II

## Gemini

(Chen et al., 2009; Li et al., 2010)

Felipe Canales was one of the great  
cat-calls players who ever lived.

Among his early inspirations was the music of Johann Sebastian

Back. Canada discovered Back's six cells when he was 78.

years old and played them every day for the next 18 years. Then

you ever done something similar,

Germany Devoted yourself to a pleasurable discipline on a

info for you to try it. The coming

months will be an excellent time to seek mastery through a diligent attention to the details.

different realities. Maybe you'll volunteer to arrive in an arena between the cruddy good guys and the righteous bad guys. Perhaps you'll be mediocre and then miraculously behave so that another friend can understand it. You might have to interpret my homophobia for people who think astrology is dumb. You may even have to be a meddler between your own heart and head or explain the mechanisms of your past self to your future self. You can't be perfect, of course. The rest will be details lost in translation. But, it seems to me, it's a damn good idea to try to know you if you can.

**CANCER** [June 27, July 23] "I know that I am not a martyr, nor am I a philosopher," he admonishes Fuller. "It is not a thing... it is a man." I know he is a writer on evolutionary processes. Philosopher Herman G. Bavin had a similar observation: "The human body is not a thing or substance, but a continuous creation." he mused. "It is an energy episode which is never a complete structure; never static, is in perpetual inner self construction and self destruction." Now is an excellent time to imagine yourself in these forms. Concern: You're not a finished product, and never will be! Celebrate your fluidity, your changeability, your indefinability as a heavenly joyment.

**LED** July 23-Aug. 23] featured 25th anniversary celebrations. Karl Reichert, 55th president, presided at the 38th annual meeting, which drew 1,000 members. It was more than 90,000 papers later, and continued over six million words. And that it was incomplete. The hall never let us go and wanted to keep going. Thanks go to my diligent underdog project, LED. The evening events will be a good time to concentrate on emerging in a climate. Identity play will do us well. A fourth, embracing the challenge of analyzing, analyzing ending with the same liveliness you had in the beginning of the process. But even if you have to celebrate your work in a publishing process, we will be fixed by project, which is the end of the world. We will find you in the end of the world.

**VIRGO** (Aug. 23–Sept. 22) Tuscanan crater was a popular 18th-century English combine whose southern wall, extensive and modern.

On one occasion she performed Handel's Messiah with such verve that an influential print respondent by making an extravagant guarantee he told her that as a result of her glorious singing, any sins she had committed or would commit were forgiven longed, I like to let you perpetrate an equivalent sin—ment, Misses in good or beautiful or soulful deed that wins you a flood of enduring bliss. The cosmic sinners suggest that such an achievement is quite possible.

**LIBRA** [Sept. 23-Oct. 22] *Johnny Appleseed* was a 17th-century folk hero renowned for planting apple trees in west as well as east of rural America. During the 70 years this tempestuous Libra was alive, he never got married. He believed that life revolved around planting, not time and death. He would be blessed with two spots, wisdom and the will-to-live. Have you ever done something like that, Johnny Libra? Is there an adventure you've denied yourself in the here and now because you think that's the only way you can get some bigger, better adventures at a later date? If so, now would be an excellent time to revisit your attitude.

**SCORPIO** (Oct. 23-Nov. 22) "It is kind of easy to do the impossible," says Walt Disney, an pioneer innovator whose curious innovations were inevitable. Judging from your current astrological calendar, I think you Scorpios have every right to adapt the motto as "It's your nature." You've got an appointment with the future. You're going to perform experiments that will change your understanding of the world. You're going to be confronting the Great Unknowns with the knowledge you've gained and the secrets you're taking yourself to pry open. As you explore and test your own unknown, you might also want to meditate on the words I have scrawled in a margin in a public restroom: "Only those who believe in the future can achieve the impossible."

**SAGITTARIUS** [Nov. 22-Dec. 21]  
Astronauts on lunar expeditions have seen the moon and seen its entire surface. But the rest of us have never seen more than 58 percent of it. As the moon revolves around the Earth it always keeps one side turned away from our view. But that annoying and eerie? The second most important heavenly body

which is such a constant and intrinsic factor in our lives, is that factor. I'd like to propose that there is an analogous phenomenon in your world called *legitimacy*, is part of you that forever conceals some of its true nature. But I'm pretty sure you will soon be offered an unprecedented chance to explore that mysterious realm.

**CAPRICORN** (Dec. 22-Jan. 19) Anglo-Irish novelist Laurence Sterne married his wife Elizabeth in 1732. Twenty-five years later he fell in love with another woman (also in company with love letters to his new girlfriend). He lifted some of the same romantic passages he had long lovingly written to Elizabeth when he was courting her. By word not by deed, however, completely misunderstanding what Capricorn. Give your infatuated self your finest shot: Treat them as the unique creature they are. Resist the temptation to use attacks that worked to create distress in the past.

**AQUARIUS** (Jan. 20-Feb. 18) It's important that you not punish yourself or allow yourself to be punished for the sins that other people have committed. It's also crucial that you not think your thoughts about yourself or put yourself in the presence of anyone who pretends to think your thoughts about you. Self-doubt and self-criticism may be hurting for you to entertain about. 10 days from now, at least, that time you will probably benefit from receiving compassionate critique from others, not just for the moment, please put the emphasis on self-protection and self-compassion.

**PISCES** (Feb. 19-March 30) Far over three decades a man in Aquarius knive has worked to build a house. When Jacky "Mason" Payton started plumbing and tending ponds at the age of 18, the sunfish swimming the Innkeeper's River went barren. Today almost weekly hordes fish here, mesmerized with a 1,300-sq-ft forest that nurtures deer, birds, lizards, rhinos, and elephants. According to my analysis of the astrological omen, you could launch a commendable project in the next 10 months. Pisces — a labor of love that will reward your persistence creatively and provide you with a home before you know it.

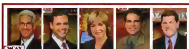
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WOMEN *asking?*

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MEN *asking?*

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*You have to live and lust.*  
**mistress maeve**



## Dear Mistress,

Summertime is upon us, and I have a heated request: to lay out in the summer months. I wear a lot of dresses. Because I am a woman with ample thighs, I often wear bikinis that resemble me to avoid the painful truth that can result from my thighs rubbing together (it really hurts). The shorts have served me well, however, now I have a boyfriend, and I am not keen on him lifting my dress to reveal a pair of Lycra bloomers. Further, wearing bike shorts doesn't really help me beat the heat (but sweat). Am there any other options for keeping me cool and dry?

*Sarah*  
 High Master

## Dear High Master,

In my circle of single-chick friends we refer to this summer-time nuisance as "thick rub." Main dresses and shorts are key in keeping cool during the summer months, but you've got to keep your thighs protected. When sweat builds up and skin rubs on skin, you're left with a raw, painful rash that can lead to permanent scarring and disfigurement of the skin.

To stop up your underwear game, check out a lingerie shop. There are a lot of new, sexy, "thick rub" and are more making easy and key shorts with sufficient thigh coverage if possible, short with certain — natural fabric like silk or satin. Also check out a product called Bandoleros (bandoleros.com). These anti-chafing thigh bands are reminiscent of wedding garters but give us inches of thigh coverage to ease rubbing — and they look hot, too.

Finally, keep a small stack of BodyGlide, a similar product, in your beach bag. Traditionally used by runners to combat chafing on long runs, this miracle lube can be slicked between your thighs to keep things sliding smoothly (you can also use it on your feet to prevent blisters).

And one last tip: you may regret your new summer romance. It can be harder to keep your cool in the summer. If you find you and your partner getting overheated — physically or emotionally — try reconnecting in the comfort of an air-conditioned room. Trust me, it's well worth the electric bill.

*High in the Sky*  
 Mistress

## Need advice?

Drop me at [mistressmaeve@sevendaysvt.com](mailto:mistressmaeve@sevendaysvt.com) or share your own advice on my blog at [sevendaysvt.com/blog](http://sevendaysvt.com/blog)

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### HARDYHE MAN AT WIBLE BAR

Have a handsome, muscular bar tender Tall and tan, "Napoleon" might be right, right? He's always looking for a performance! His secret love is singing to the crowd. He's been in a few shows. Looking forward to a long run, and a lot of love! **When: Wednesday June 10, 2013 Where: Wible Bar For You Man, Mo. Website: #91329**

### NO WAY TO THE RAINBOW

Not only I hope you will talk to me I will also, see all of the rain, and the sun. **When: Monday June 10, 2013 Where: to be confirmed with me on the line, For You Man, Mo. Website: #91329**

### ADDRESS THE RAY

Not only I hope you will talk to me I will also, see all of the rain, and the sun. **When: Monday June 10, 2013 Where: to be confirmed with me on the line, For You Man, Mo. Website: #91329**

### STORMS AND BOMBS

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### BLINDLY MARCH THE RAY

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### HYPER

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### SMITTEN AT A SPOT

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### HIMSELF

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### KATIE AT KUCAR'S SOULFULNESS/DRUMS SHOW

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### HARDY DRAGON

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### LOVE YOU AND YOUR ME

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### DEATH

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### BEAST FROM THE EAST

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### THANKS FOR YOUR PARKING SPACE

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### TO JANA: DA VOGUE BUREAU

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### CONSCIOUSLY SILENT DRUMS

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### REALITY SHOW: MUSIC VIDEO

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### SEEN AND NOT SEEN

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### THORHEIMAN: WHERE DO YOU GO?

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Not only I hope you will talk to me I will also, see all of the rain, and the sun. **When: Monday June 10, 2013 Where: to be confirmed with me on the line, For You Man, Mo. Website: #91329**

### GRABBER OFFER AT PLAINFIELD 6-10-13

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### CUTIE IN THE WOODS

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### PAID UP ON THE DORMS

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### GOAL GETTY HIGH

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### PLAINFIELD 6-10-13

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ENTERTAINMENT WEEKLY

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O BREAD BAKERY

